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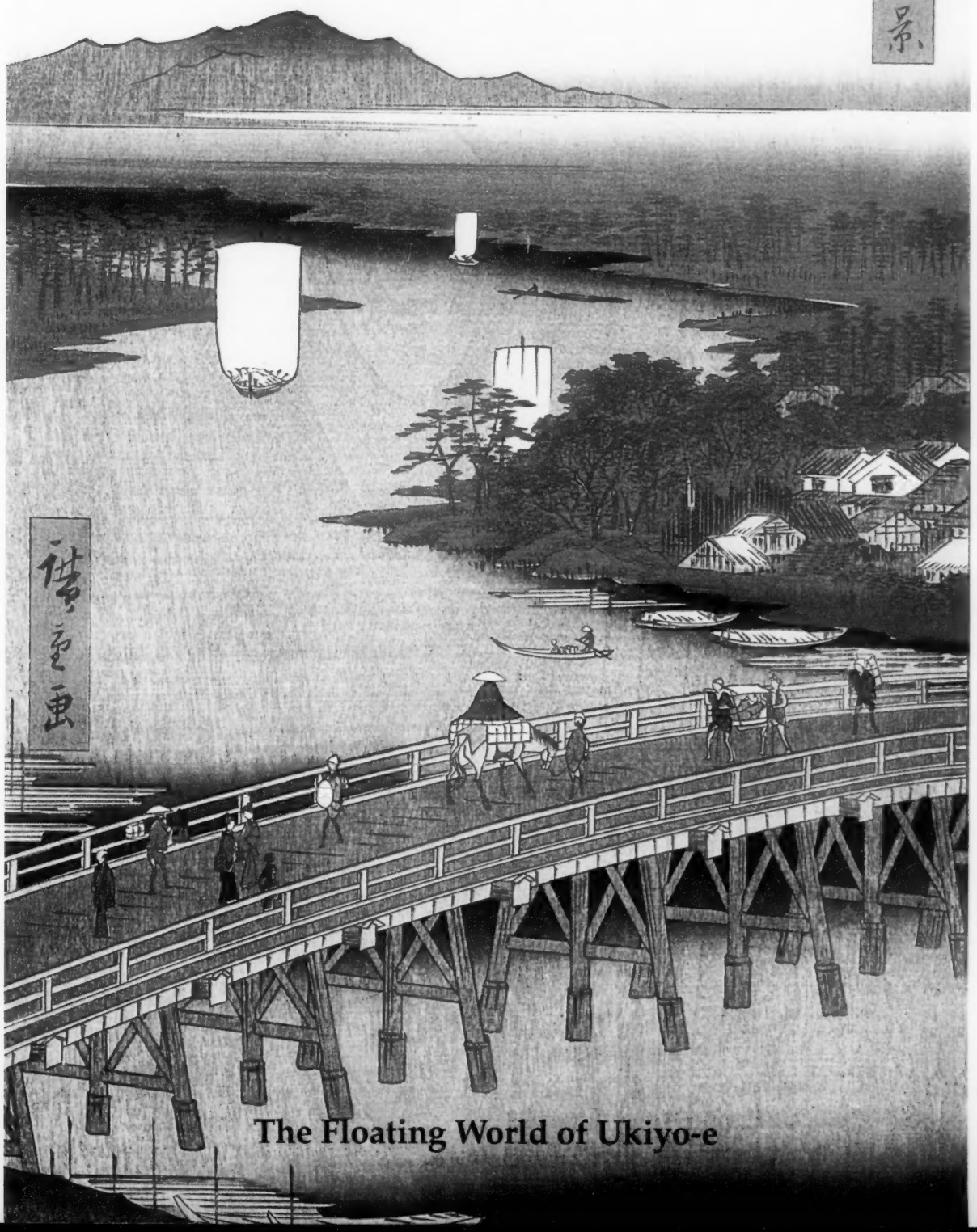
Information Bulletin

Vol. 60, No. 9 September 2001



The Floating World of Ukiyo-e

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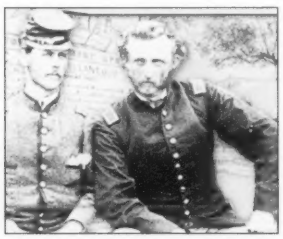
Vol. 60, No. 9 September 2001

JAMES H. BILLINGTON
Librarian of Congress



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On the Cover: *Great Bridge at Senju* (*Senju no ôhashi*) by Utagawa Hiroshige (1797-1858), from the series *A Hundred Famous Views of Edo* (*Meisho Edo hyakkei*), 1856. On display in the Library's exhibition, "The Floating World of Ukiyo-e: Shadows, Dreams and Substance."

Cover Story: A new exhibition of masterpieces from the Library's extensive collection of Japanese art and literature has opened. 198

Musical Mentors: The Library has embarked on a new educational program with the Juilliard String Quartet. 187

Find It Online: A new Web-based search system for copyright records is now available. 187

Thanks for the Memory: The American Library Fellows Program just finished its fifth and final year. 188

New on the Web Site: Civil War treasures from the New-York Historical Society are now online. 189

Canadian Cousin: Canadian National Librarian Roch Carrier spoke at a Library dinner Aug. 15. 190

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Summer Help: The Library celebrated the 50th anniversary of a special Geography and Map internship program. 192

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Hearing America Sing: The 2001-2002 concert season at the Library includes new works, old classics, webcasts and more. 206

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Mentorship from the Juilliard

Quartet to Assume New Educational Role at Library

As part of its mission to reach the broadest possible public, the Library of Congress is embarking on a new educational program with the Juilliard String Quartet.

Starting in the 2003-2004 concert season, the Library's legendary Stradivarius instruments will be passed on for use in concerts at the Library's Coolidge Auditorium, donated by Elizabeth Sprague Coolidge in 1925, to younger quartets under the mentorship of the Juilliard and other distinguished string players yet to be announced. This will extend the residency to include other quartets, but it will not end the relationship between the Juilliard Quartet and the Library. The instruments were given to the Library's Music Division by Gertrude Clarke Whittall in 1935 and have been used almost exclusively since then by the Budapest Quartet (1937-1962) and the Juilliard.

Joel Smirnoff, Ronald Copes, Joel Krosnick and Samuel Rhodes of the Juilliard String Quartet

The plan was developed by members of the quartet, Joel Smirnoff, Ronald Copes, Samuel Rhodes and Joel Krosnick with Music Division Chief Jon Newsom during discussions about the upcoming celebration of the Quartet's 40th anniversary with the Library.

It was Mrs. Whittall's wish, expressed in conversations with officers of the Library and documented, that the instruments be used by as many artists who were engaged to perform in the Library's concerts as possible. When the instruments were first purchased by Mrs. Whittall, however, it was difficult to find a qualified string quartet that would agree to use the instruments exclusively on the Library premises and accept the restriction, still in effect through Mrs. Whittall's instrument of gift, on removing them from the Library. Artists are reluctant to perform publicly on instruments they cannot play regularly.

Moreover, musicians accomplished in chamber music were rare at that time, because chamber music was then a relative novelty in America. It took decades of proselytizing by the Library through free public concerts and broadcasts made possible through Mrs. Coolidge's and Mrs. Whittall's generosity to establish a firm place for chamber music in America. Fortunately, a great quartet arrived and rose to the challenge of playing the instruments, solving the problem of access to the instruments by moving to Washington. That was the famed Budapest Quartet, which, in 1962, was succeeded by the Juilliard.

Today there are many excellent quartets, and chamber music in America is flourishing, as was demonstrated recently by a series of master classes held jointly by the Library of Congress and the Smithsonian under the auspices of the Irving Caesar

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Copyright Office Announces New Search System

The U.S. Copyright Office has announced availability of a new Web-based search method for finding copyright information about millions of books, music recordings, movies, software and other works. The service is designed with user-friendly features for first-time and occasional users.

Users can search copyright records dating back to 1978 in three categories: General Works, consisting of books, music, films, maps and software; Serials, such as magazines and newspapers; and Documents, such as contracts, licenses and wills that relate to copyright ownership. The service is an alternative to an older, Telnet-based system. Access to the copyright records is essential for enabling both the creators and users of copyrighted works to execute their rights and meet their obligations under the provisions of the copyright law.

"This new search system will better serve people interested in finding copyright information in our databases," said Register of Copyrights Marybeth Peters. "It is part of our continuing effort to upgrade service to the public and make the records of the Copyright Office more accessible to a worldwide audience."

Members of the public may access the service thorough the Copyright Office Web site at **www.loc.gov/copyright/search**.

The copyright system has been a part of the Library of Congress since 1870. In addition to administering the copyright law, the U.S. Copyright Office creates and maintains the public record of copyright registrations and recorded documents, provides technical assistance and policy advice on copyright issues to Congress and executive branch agencies, offers information to the general public and obtains copies of works for the collections of the Library of Congress. ◆

Elizabeth L. Brown

American Memory fellows Martha Battle and Mike Larson examine original documents on a tour of the Geography and Map Division.

Elizabeth Paul

Participants and instructors in the American Memory Fellows Institute for Week 1 (elementary and middle school teachers and media specialists)

A Lasting Memory

The Fifth American Memory Fellows Institute

By SUSAN VECCIA

"What a lasting memory!" said one American Memory Fellow at the conclusion of a weeklong visit to the Library of Congress.

"If America's children can see the value in history and the items that teach us that history, maybe we can create a better America," concluded another. "I wish every teacher in America could have this experience."

Funded by generous foundation support, this flagship outreach project of the American Memory Fellows Program is now in its fifth and final year. This year's participants were equally as enthusiastic as those who preceded them. The Class of 2001 joins a fellowship of 250 K-12 educators who are working in their communities to strengthen education through engaging students with primary sources. While the "institute" will not continue in its present form, the experience will be shared electronically in the years ahead through the Library's Learning Page (**www.loc.gov/learn**).

This year's Fellows were challenged by Randy Bass, an educator and scholar from Georgetown University, to think creatively about teaching and learning. Why do we learn? How do we learn? How do we apply what we know from our own experiences to reach new understanding? How do we both listen to others' ideas *and* think about our own views? What does this Socratic dialog have to do with K-12 teachers and the Library of Congress American Memory collections?

Elizabeth L. Brown

Laura Campbell, associate librarian for strategic initiatives, addresses the American Memory Fellows during the closing banquet of Week 2.

The notion that using primary sources (such as the digitized materials available from American Memory at **www.loc.gov**) personalizes history and makes it more engaging is at the heart of these questions.

For example, once a student is hooked on a first-person account, he or she is often inspired to learn more about that person and event.

Said one American Memory Fellow, "Primary sources are not the lesson. They are additional tools to capture the attention of students to stimulate the desire to learn." Primary sources in themselves are incomplete and fragmentary, often raising more questions than they answer. They may reflect bias. They may reflect a point of view fashionable at the time. Discovering these facts and researching the context provides learning with real understanding. Increasingly, teachers are required to use primary sources and, in so doing, are tackling difficult subjects through this inquiry and research process. During the month of July, 50 teachers and school librarians came to

the Library of Congress to learn about primary sources and how to integrate them into their curriculum.

Since 1997, the Library of Congress has offered the American Memory Fellows Institute, which brings 50 educators to the Library each summer. This year, participants gathered in the National Digital Library Learning Center and worked with the American Memory historical collections to create exemplary teaching units that draw upon these materials. During the school year that follows the institute, the Fellows complete their project, testing it with their own students and colleagues. An additional responsibility includes teaching other colleagues about primary sources and the digital resources from the Library of Congress in a wide range of venues—from presentations in schools to district, state and national events.

Since its inception, this has been a highly competitive and popular program, which now reaches nearly all 50 states. This year, participants were selected from a pool of 300 applicants, all of whom were required to have Internet access, experience with primary sources and professional leadership skills. Participants must apply as one of a two-person team who will work together to develop their project.

The Class of 2001 represented 21 states. Members were almost equally divided among elementary, middle and high schools. This year, the group was divided into two weeklong sessions. Session one, July 15-20, comprised elementary and middle school teachers and school library specialists. Session two, July 22-27, was largely middle and high school educators. During an intensive week of hands-on workshops, small-group discussions and visits to various divisions, American Memory Fellows were given an intensive introduction to the Library's primary source collections. Workshops were offered by Library staff, returning American Memory Fellows and visiting museum and archival scholars.

These collaborative team-building activities also build a spirit of camaraderie among participants. Said one departing Fellow, "This has been an incredible week. I leave with sadness in my heart only because I truly feel like we have become a family." The Class of 2001 joins the online network of American Memory Fellows and will continue its work in schools and communities nationwide. Many Fellows return to their schools with a new sense of themselves as educators and mentors. Said one, "I feel that I am going home with a wealth of knowledge to be shared with my colleagues, and I take very seriously the responsibility to do so." ◆

Elizabeth L. Brown

Heather Klamrzynski and Ken Smith work on the draft of their digital lesson plan.

Ms. Veccia is manager of User Services in the Library's National Digital Library Program.

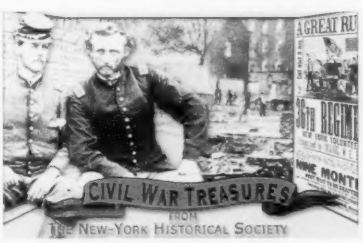
Civil War Treasures Online

New York Collection Added to American Memory

"Civil War Treasures from the New-York Historical Society" is the latest addition to the Library's American Memory Web site at **www.loc.gov**. The online presentation contains materials drawn from 12 collections housed at the New-York Historical Society. The "Civil War Treasures" online collection is a cooperative project of the Library of Congress and the New-York Historical Society.

Founded in 1804, the New-York Historical Society houses one of the oldest research libraries and museums in the United States. Collections documenting the Civil War are a particular strength of the society.

Pictorial items in the digitized Civil War collection include 731 stereographs, more than 70 photographs from an album, 178 sketches from three different collections, 304 posters, 29 etchings



of caricatures and nearly 500 envelopes with printed or embossed decoration related to Civil War events and personalities. Items from manuscript collections include the first and only issue of *The Prison Times* handwritten by Confederate prisoners held at Fort Delaware; 32 letters by Sarah Blunt, a nurse in military hospitals at Point Lookout, Md., and Harper's Ferry, W.Va.; and three letters by Walt Whitman. The letters complement the Library's Walt Whitman "Poet at Work" online collection.

The digitization of "Civil War Treasures from the New-York Historical Society" was made possible through the generous support of the Andrew W. Mellon Foundation.

The Mellon Foundation also supported the digitization of another American Memory Collection, the papers of author, educator and political philosopher Hannah Arendt (1906-1975). A preview of the collection debuted online in March 2001. Parts of the collection and the finding aid are now available for public access on the Library's Web site. The entire digitized collection is available to researchers in reading rooms at the Library of Congress, the new School University in New York City and the Hannah Arendt Center at the University of Oldenburg, Germany. ◆

The Word from Canada

Roch Carrier Speaks at Library

By ROBERT FISTICK

Canadian National Librarian Roch Carrier announced major plans to develop new and improved services to 3.1 million blind, visually impaired and print-handicapped Canadians during a reception and dinner held in his honor at the Library of Congress on Aug. 15 in conjunction with the International Federation of Library Associations' Section of Libraries for the Blind Pre-conference 2001.

Speaking to an international audience of leaders and directors of blind organizations, Mr. Carrier spelled out his efforts to develop plans "to serve this group of Canadians that has not been represented in the program of the National Library of Canada." He became Canada's fourth National Librarian on Oct. 1, 1999.

Mr. Carrier was introduced by Frank Kurt Cylke, director of the National Library Service for the Blind and Physically Handicapped of the Library of Congress and host of the event held in the Thomas Jefferson Building. In his introduction, Mr. Cylke noted one of Mr. Carrier's more famous books, *The Hockey Sweater*, first published in 1979, and asked if Mr. Carrier might read his well-known children's book to the audience, each of whom received a copy. *The Hockey Sweater* "documents a Canadian boy's upbringing, education and growing sense of cultural alienation from his community," according to *Contemporary Literary Criticism*. The book is described as "an illustrated story for primary graders, [and] exhibits Carrier's characteristic political overtones on such topics as French Canadian nationalism and the English-French language barrier." In the story, "a disastrous boyhood episode is fondly re-created," according to one reviewer. Growing up in rural Quebec, young Roch and all of his friends idolize the beloved Montreal Canadiens. Roch is understandably mortified when his mother presents him with a new jersey—that of the hated rival Toronto Maple Leafs. To make matters worse, Roch is expected to wear the dreaded blue-and-white in public. "*The Hockey Sweater* is a funny story," asserted *School Library Journal* contributor Joan McGrath, "but it is the fun of an adult looking indulgently back to remember a horrible childhood humiliation from the tranquil plateau of adulthood."

Canadian National Librarian Roch Carrier read from his children's book, *The Hockey Sweater*, at a dinner at the Library of Congress.

Mr. Carrier provided an anecdote-filled rendition of *The Hockey Sweater*. In setting the scene, he said, "The story took place a long time ago in Quebec. A very small town … there were less than 2,000 people living there, all white and Roman Catholic." Especially interesting was an anecdote about the Montreal Canadiens' star player, Maurice "Rocket" Richard. Mr. Carrier interrupted his narration when he read about his team all wearing No. 9 on their backs—Rocket Richard's number. Mr. Carrier said, "At the beginning of his career, Richard was No. 15, and one day this very shy, nontalkative man went to see his boss, Frank Selke, and said, 'Boss, no more 15; I want 9.' 'How come?' Selke asked. 'I want 9 because last night I got a daughter … 9 pounds … so I want 9!'"

After reading *The Hockey Sweater*, Mr. Carrier elaborated on his plans to develop library services for the blind in Canada. He noted that after first becoming national librarian, he developed a national task force report in concert with the Canadian National Institute for the Blind (CNIB) and its executive director, Euclid Herie. "With less than $20,000—shared equally by CNIB and the National Library—a national survey demonstrated the need for the National Library to make accessibility a major program." Mr. Carrier noted that a major finding of the task force was that "3.1 million Canadians cannot read conventional print as a result of a visual, physical or learning disability; they do not have equitable and free access to technology and information; their trainers don't have the training; Canada relies heavily on the Library of Congress and Recording for the Blind and Dyslexic in the United States; language materials other than English are scarce; timeliness of information is a problem; Canada has a number of programs, but it seems they are not well coordinated and they lack funding; and Canadians want to be served locally."

Summing up the task force report, Mr. Carrier said, "Perhaps it's not great news to you, but to us it was very well articulated. We had a document that we could go with and talk with to a number of people who we wish to become our partners." He said he distributed the task force report to the media, the medical profession, the government and its various offices, as well as industries in Canada.

As a result of the task-force effort with CNIB, Mr. Carrier said, he created a national council on access "made from a number of people, including publishers, consumer groups, of course … people with print handicaps, nonprofit organizations and the private

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Toward the Digital Talking Book

NLS Discusses Its Digital Future

By LEANNE KEARNS

"Which technology will remain for the long haul?"

Brad Kormann and his colleagues will work to answer this question as they plan the digital future of the National Library Service for the Blind and Physically Handicapped (NLS).

On June 12, Mr. Kormann briefed an audience about the Digital Audio Development Project, whose goal is to develop a digital talking book (DTB). The lecture was one in a series of briefings about digital initiatives at the Library. In addition to Mr. Kormann, chief of the NLS Materials Development Division, speakers were Michael Moodie, Research and Development officer; Judy Dixon, Consumer Relations officer; and Stephen Prine, head of the Network Services Section.

According to Mr. Kormann, making the move from analog to a completely new format is "like turning an aircraft carrier around—it takes time." But it is a move that must be made in order to meet the needs of a more technically sophisticated population and to contain the costs of servicing obsolete playback equipment.

Advantages of a digitally based system are many. For example, sound quality of the digital recordings will be higher and users will be able to listen to an entire book without having to manipulate the medium, such as turning a tape over or changing a disc. Navigational capabilities will make it possible for users to jump to a chapter, skip through a paragraph or insert bookmarks in various locations. Users will also be able to access the full text of some books in electronic format, along with the recorded version, so that the text can be spelled out and searched. These are features not currently available to users who are visually impaired.

To begin the process of upgrading to digital technology, a Digital Audio Development Committee was established to identify tasks, such as:

- NLS will ask patrons to define the features they require in the next generation of talking books. NLS currently serves more than 750,000 people, but estimates that more than 3 million are eligible for its services. NLS is working with the assistance of many groups, under the auspices of National Information Standards Organization (NISO), to develop a DTB standard.
- NLS must simulate a digital talking book player, using a personal computer, to assist in the design of the user interface for a DTB playback device. Mr. Moodie demonstrated NLS's software-based player, illustrating several navigation modes. "A digital talking book player is basically a Web browser," he explained. According to Mr. Moodie, it is most important to "keep the complexity level low by making it as intuitive to use as possible."
- A tool will be developed to compare the various options for distributing DTBs. NLS is studying historical costs of the current system and will begin projecting costs of future systems this fall.
- NLS must also select an acceptable copyright protection system to be sure that only eligible users are accessing the material.
- Another step addresses the need to design efficient tools for production of DTBs and a playback machine that has all of the capabilities identified by NISO participants. Toward this end, NLS will cosponsor a design competition with the Industrial Designers Society of America. Beginning in January 2002, industrial design students will be invited to submit their design concepts. First, second and third place winners will be announced at the IDSA National Conference, July 20-23, 2002.

"Finalizing the NISO standard and development of a digital talking book machine are the major focus of NLS's digital efforts, but the move to a digital technology will also have dramatic effects on how our cooperating network of libraries will provide service, said Mr. Prine. NLS is working to expedite the communications between itself and its network of cooperating libraries, consisting of 57 regional libraries and 80 subregional libraries, primarily by developing electronic communication capabilities to be used for provision of information as well as network reporting to NLS.

Ms. Dixon then demonstrated Web-Braille for the audience. Begun in the summer of 1999, Web-Braille is an Internet-based service that contains computer files of braille books and magazines produced by NLS. After two years, NLS has made electronic versions of more than 3,800 titles and all 25 NLS-produced braille magazines available to braille-reading blind people. Web-Braille users are excited by the program because it is the first time they have been able to browse through a wide variety of books before selecting one to read.

In conclusion, Mr. Kormann noted, "Albert Einstein once said, 'The gift of imagination is worth more to me than all the world's positive knowledge.' Our job at NLS is to try to harness this imagination and technology and build a program that is cost- and mission-effective." ◆

Ms. Kearns was an intern in the Public Affairs Office.

Juilliard
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Trust. Members of the Juilliard and the Smithsonian's Axelrod Quartet participated.

"We are using the occasion of the Quartet's 40th anniversary with the Library," said Mr. Newsom, "to celebrate with something that seems new, but is really the original idea behind Mrs. Whittall's gift. We will have limited appointments of two or three years' duration for young quartets who will work under the guidance of the Juilliard Quartet and other distinguished artists. This will make the instruments available to many string players and it will give them a chance to gain experience and well-deserved public exposure in the Library's chamber music series."

The Juilliard Quartet will continue to perform at the Library, but there will be no more established residencies. ◆

Summer Help for Geography & Map

G&M Division Special Project Hosts Interns

By LEANNE KEARNS

This summer the Library celebrated the 50th anniversary of the Geography and Map Division Special Project by hosting five interns from July 9 through Aug. 10.

Kristi Jensen, Carolyn Kadri, Christopher Mixon, Rod Pollock and Christopher Thiry came from universities across the country with the same passion for geography.

"We are very proud that this program has existed for 50 years, said John Hébert, chief of the Geography and Map Division. "This particular group was the largest we have had in recent years, and they were a very fine crew."

The program was developed out of a need to process the thousands of maps that the Geography and Map Division began receiving from federal libraries and mapping agencies after the end of World War II. At that time, with a staff of only 17, the division was not able to process the maps at their accelerated rate of acquisition.

In April 1951, former division chief Arch C. Gerlach received permission to hire temporary summer employees, establishing what was then called the Summer Map Processing Project. Because funds were limited, Mr. Gerlach persuaded some institutions to sponsor participants at their own expense, in exchange for the privilege of selecting duplicates for their own map collection. Under this arrangement, the Library, as well as participating institutions, benefit from the program.

The map selection component of the program remains in effect today. To date, the Library has provided more than 2 million duplicate maps and atlases to 438 participants from 135 colleges and universities from across the country. According to current intern Christopher Thiry, being allowed to select duplicate maps for the participating institution is "like putting a kid in a candy store."

Gary Fitzpatrick

Michael Buscher, head of the Geography and Map Collections Management team, with participants in the division's Special Project: Rod Pollack, Kristi Jensen, Christopher Thiry, Carolyn Kadri and Christopher Mixon. Robert Morris, technical information specialist in Geography and Map, stands at far right.

At the time the summer program began, it was estimated that the Geography and Map division had accumulated a backlog of between 750,000 and 1 million charts and maps that were in need of processing. Therefore, the main assignment for summer workers was to assist the full-time employees in sorting, cataloging, geographically arranging and filing the backlog.

When the first phase of the project was completed in 1961, the division continued to recruit summer interns for a variety of assignments. With the development of MARC Map, a cataloging tool, in the 1970s, assignments involved using the computer as a tool for organizing maps and collections online.

Robert Morris, a technical information specialist, has worked closely with the interns since he joined the Geography and Map Division 14 years ago. He has found each group to be enthusiastic about having the opportunity to work at the Library of Congress.

"It's a lot of fun to work with the interns," he said. "Through the program, we gain exposure to the needs of university map collections across the country."

This year's group of interns was given a wide range of assignments. Kristi Jensen, an earth sciences librarian at Pennsylvania State University, was given two tasks. One assignment involved creating a database for a recently acquired collection of road maps (see story on page 194). The database, which will eventually be accessible to the public through the Library's Web site, will enable users to search for maps by year, title or geographic area. Her second assignment was to research and compile a list of Geographic Information Systems (GIS) Web sites, which will be used as a Web resource to link people to all of the sites.

Carolyn Kadri, a map cataloger at the University of Texas at Arlington,

Gary Fitzpatrick

Current Library staff who began their association with the Library through the special project include (from left) Allen Wayner, Peter Stark, Ronald Grim, Kathryn Engstrom, Juan-Carlos Vega and Richard Fox (not pictured: James Flatness). All are Geography and Map staff except Mr. Wayner and Mr. Stark, who work in the Anglo-American Acquistions Division.

and Christopher Mixon, a library assistant for the map collection at Auburn University, worked together to create a database for the Geography and Map pamphlet file.

"I had a great project to work on, but I would have come to mop floors for the chance to work in the Library's Geography and Map Division," said Mr. Mixon.

Rod Pollock, a special formats cataloger at the University of Georgia, worked with the National Digital Library to catalog digital images of Civil War maps. His main assignment was to edit bibliographic information, including a description classification and subject analysis for each map. The Civil War map records he worked on will eventually be available online.

Christopher Thiry has been a map librarian at the Colorado School of Mines for six years, where he has organized and maintained more than 191,000 maps. While at the Library, he processed some of the approximately 300,000 map sheets that the Geography and Map Division recently received from the National Imagery and Mapping Agency.

The process of recruiting interns has evolved throughout the years. In the past, the division sent letters about the program to more than 150 colleges and universities across the country. This year, the division publicized the program on the Internet, through several geography-related listservs that map librarians across the country monitor.

In a number of cases, temporary recruitment through the Special Project has led to permanent employment at the Library. There are currently seven permanent employees who began their association with the Library through the Special Project.

Division Chief Hébert noted other benefits of the Geography and Map Division Special Project. "Through the program, the Library has furthered the development of map collections at academic institutions throughout the U.S. The program cements the relationship between the Library and the nation's map libraries." ◆

Ms. Kearns was an intern in the Public Affairs Office.

Books & Beyond at the Library

Robert Sapolsky (above) and Catherine Allgor (below, center) were two popular "Books & Beyond" speakers last March. Mr. Sapolsky discussed his book *A Primate's Memoir*. Ms. Allgor, with Center for the Book Director John Cole and Mary Wolfskill of the Manuscript Division, talked about her book, *Parlor Politics: In Which the Ladies of Washington Help Build a City and a Government*. ◆

Carrier
continued from page 190

sector. We created a group who will advise us on what to do. This national council now has a work plan." The most urgent issues include:

- Updating the National Library's union catalog and increasing as much as possible interlibrary loan and document delivery in multiple formats;
- Providing appropriate assistive technology training on the technologies for users;
- Making government publications available in multiple formats, concurrent with print, including e-texts and Web sites;
- Providing resources to support Canadian publishers and alternate-format producers in using master files to create multiple formats in a timely and affordable fashion;
- Establishing federal appropriations to increase the volume of materials available to Canadians with print disabilities.

Mr. Carrier noted, "These national council recommendations are now part to the National Library of Canada's Strategic Plan. … My next step is to present this plan to the prime minister and the Canadian government."

Mr. Cylke presented Mr. Carrier with a Library of Congress Bicentennial paperweight. A brief discussion with the audience on strategies of libraries for the blind and physically handicapped around the world followed. A lively conversation about the new age of digital talking books captivated guests from the United Kingdom, Canada, Sweden, Finland, Denmark, the Netherlands, Germany, Russia and the United States. A commemorative program featuring Mr. Carrier's career highlights was distributed, and Mr. Carrier held a book-signing of *The Hockey Sweater* at the close of the evening's festivities.

An internationally acclaimed writer and author, Mr. Carrier is well known for several novels that are considered classics and are used in schools and universities around the world, in both French and English. Some have been translated into other languages. His plays have been produced both in Canada and abroad. He has also written screenplays, including *Le martien de Noël* and *Le chandail*. ◆

Mr. Fistick is head of the Publications and Media Section of the National Library Service for the Blind and Physically Handicapped.

The Charles Peterson Collection complements other oil company maps already held by the Geography and Map Division, such as this 1930s Sinclair road map showing a woman at the wheel of the car.

A Collector's Passion

Staffer Donates Oil Company Road Maps

By HELEN DALRYMPLE

Young Charles Peterson was fascinated by maps. As a young boy, in 1947-1948, he began collecting road maps from local gas stations in the Lancaster, Pa., area where he lived. He prevailed upon his father, a doctor who made house calls, to take him along in the car and stop at gas stations so that he could pick up free maps from other oil companies and expand his collection.

It wasn't long before Charley realized that he had to change his tactics if he were ever going to have a complete collection of oil company road maps, and by the 1950s he was writing to the various oil companies each year to request their entire output of maps for that year. And they sent them to him, free of charge.

The oil companies recognized the value of marketing to the children of the baby boom. "Kids loved getting something for free, especially something as terrific as a map," said the authors of *Hitting the Road* (Chronicle Books). "Road maps had sparkling graphics and magical scenes that could set a child's imagination spinning. ...Oil companies knew that, when the time came for a pit stop, these bedazzled children could be remarkably influential as to which gas station would get the honor."

Charley Peterson continued acquiring the maps in this way into the mid-1960s. By then he was in college and had other things on his mind, but his interest in geography and maps never waned. He earned a B.A. in Russian at Northwestern University and M.A. and Ph.D. degrees from the University of Washington at Seattle in historical geography, and he continued to expand his map collection by trading with other map collectors.

Larica Perry

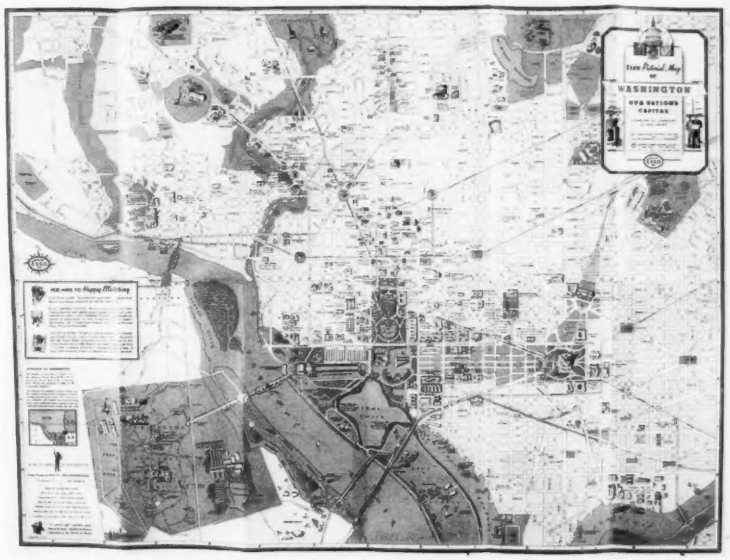
Diane Kresh, director for Public Service Collections, and John Hébert, chief of the Geography and Map Division, join Charles Peterson (center) in the presentation of his collection to Winston Tabb, associate librarian for Library Services, earlier this year.

Charles Peterson is now a senior map cataloger in the Library's Geography and Map Division, where he works on maps of the Mid-Atlantic states of the United States, northern and eastern Europe, and foreign-language maps in Russian, Greek, Armenian and Georgian. He has recently given to the Library his complete collection of 16,000 oil company maps, acquired over the past 50 years. He has been bringing in the maps—all organized and cataloged—box by box over the past several months.

Although the Library already has a substantial collection of oil company

maps dating back to the early years of the 20th century, the value of the Peterson Collection, according to James Flatness, cartographic specialist for the Geography and Map Division, is that it is so complete for the period of time, 1948 to 1973, which in many ways was the heyday for the production of oil company road maps.

"At first I collected any kind of map I could put my hands on," Mr. Peterson said earlier this year. But then he began to concentrate his interest on those colorful road maps that he could get free. Some companies produced several hundred in a year, he added, while others might only send along two or three maps. And his timing couldn't have been better, because the three major map-producing companies—Rand McNally, General Drafting and H.M. Gousha—were just resuming production of road maps for the various oil companies following the end of World War II.



Two 1950s Esso maps from the Peterson Collection provide drivers with a pictorial guide to area attractions: Washington, D.C. (above), and the state of New Jersey (below) with drawings to highlight featured sites.

Although some road maps and guidebooks were produced for bicyclists and early automobiles in the first years of the 20th century, road maps didn't really come into their own until legislation was passed in 1925 creating the first numbering system for U.S. interstate highways: odd-numbered roads ran north and south, and even-numbered roads ran east and west. This made it much easier for motorists to follow a map without having to rely on odometer readings or other kinds of markers along the route.

Oil companies soon realized that they could use colorful road maps to encourage people to leave their homes and travel in their cars—and thereby create a demand for their products such as oil, gasoline and tires.

According to *Hitting the Road*, a history of American road maps:

> Oil-company maps grew out of the competitive spirit in America at a time when automobiling was just beginning to pick up speed. … As the country passionately embraced the automobile, the road map celebrated that affair with a keen understanding of the needs and aspirations of the American motorist.
>
> From the very beginning, the sponsors and designers of road maps used their cover art to stimulate the motorist's desire to travel. They selected cover images and graphic styles that inspired wishful fantasies of life on the road, changing these images as each passing year brought new trends and new aspirations to the motoring public.

Initially, the idea was to get people into their cars and out on the road, so covers emphasized the scenic vistas, the spirit of adventure and the freedom of the open road. As competition among the oil companies increased, they began to feature their own service stations as convenient, helpful stopping places along the open road. In the 1930s women were often featured as drivers on road maps. With the resumption of oil company map production after the war, scenic representations of the natural wonders of the country were used to get the nation driving again.

As the baby boom began to take shape in the late 1940s and early 1950s, oil companies realized that children and fami-

lies were a new force to be considered. "Prior to the war, road map illustrators barely noticed children. ... but by the fifties, with the population exploding like never before ... the vacation by car became one of the fundamental aspirations of postwar American life and one of the most common visual metaphors to appear on road map covers," according to a popular history of oil company road maps.

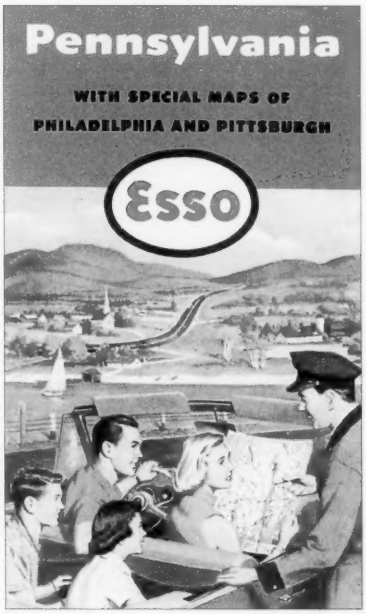
With the creation of the national Interstate road system, everyone was driving; there was no need to stimulate people to travel, but rather to attract them to your own gas station. At the same time, it was becoming more and more expensive for the oil companies to produce full-color maps (by the early 1970s they were costing the companies about 20 cents apiece rather than the 5 to 10 cents apiece they had cost earlier), so the cover designs on the free road maps were becoming more humdrum, less colorful.

The 1973 Arab oil embargo dealt the final blow to the distribution of free oil company road maps. In 1972 the oil companies gave away an estimated 250 million road maps, the most ever. Production and distribution of the free road maps dwindled through the 1970s, and by 1980 they were nearly a thing of the past. It is estimated that during the 70 years or so of free oil company road maps, some 8 billion were given away.

To a large degree state tourism bureaus have moved to fill the gap, and free state road maps are available from most states today. In addition, automobile clubs such as the American Automobile Association, which started producing road maps in 1902, provide maps free to their members. Also, the major map-producing companies, such as Rand McNally and American Map Corp., sell maps directly under their own brand names.

But to enthusiasts like Charley Peterson, nothing rivals those wonderful vintage oil company road maps that were once ubiquitous and have now gone the way of other icons of early highway travel like Burma Shave signs and Howard Johnson restaurants. ◆

Ms. Dalrymple is a senior public affairs specialist in the Public Affairs Office.



By the 1950s, many oil company maps featured families traveling by car, encouraging more and more people to take a vacation in the family automobile.

Caricature and Cartoon

Swann Foundation Announces Fellow for 2001-2002

The Caroline and Erwin Swann Foundation for Caricature and Cartoon, administered by the Library of Congress, announces the selection of Martha Jane Nadell, who recently completed a Ph.D. in the history of American civilization at Harvard University, to receive its 2001-2002 Swann Foundation Fellowship.

Ms. Nadell's project, "'The Old Negro': Race and Representation in Post Bellum America," is intended to form the beginning of a book that will emerge from her dissertation, which examines connections between the visual arts and literature by and about African Americans in the 1920s-1950s. In the new research she will explore images of the "Old Negro" in popular visual and literary culture. She plans to focus on 19th century representations of "blackness," especially caricatures and cartoons published as illustrations in books and magazines.

In the interest of increasing awareness and extending documentation of Library of Congress collections, Ms. Nadell is required to make use of the Library's collections and be in residence for at least two weeks during the award period. She will also deliver a public lecture on her work in progress during the award period.

New York advertising executive Erwin Swann (1906-1973) established the Swann Foundation for Caricature and Cartoon in 1967. An avid collector, Swann assembled a large group of original drawings by 400 artists, spanning two centuries, which his estate bequeathed to the Library of Congress in the 1970s. Mr. Swann's original purpose was to compile a collection of original drawings by significant humorous and satiric artists and to encourage the study of original cartoon and caricature drawings as works of art.

The foundation's support of research and academic publication is carried out in part through a program of fellowships. The Swann Foundation awards one fellowship annually (with a stipend of $15,000) to assist continuing scholarly research and writing projects in the field of caricature and cartoon. The Caroline and Erwin Swann Foundation for Caricature and Cartoon, is guided by an advisory board composed of scholars, collectors, cartoonists and Library of Congress staff members. Its activities support the study, interpretation, preservation and appreciation of original works of humorous and satiric art by graphic artists from around the world. Applications for the academic year 2002-2003 are due on Feb. 15, 2002.

More information is available through the Swann Foundation's Web site: **www.loc.gov/rr/print/swann/swannhome.html**, by e-mailing: **swann@loc.gov**, or by calling Martha Kennedy at (202) 707-9115. ◆

A Life in Music

Herman Berlinski Donates Collection to Library

The Library of Congress has recently acquired the collection of Herman Berlinski, one of the most important 20th century composers of music with Jewish themes. This archives documents the life and work of Mr. Berlinski and includes music, both printed and manuscript, correspondence, scrapbooks, photographs, sound recordings, programs and a variety of related materials.

"This collection is a significant addition to the Library's rich holdings of music materials that document the work of composers and artists in the 20th century," said Jon Newsom, chief of the Music Division.

Herman Berlinski's prolific output includes symphonic and chamber works, solo works for the organ, song cycles, numerous liturgical choral works and oratorios. Among his recent large-scale works is *Ets Chayim* (*The Tree of Life*), commissioned by Project Judaica for performance at the Smithsonian Institution on the opening of the "Precious Legacy" exhibit.

Mr. Berlinski has given organ recitals throughout Europe and America, in Temple Emanu-El in New York, Notre Dame cathedral in Paris and the Thomaskirche in Leipzig, Germany. His principal works for the organ include "Eleven Sinfonias," "The Burning Bush" and "The Glass Bead Game," commissioned by the Rogers Organ Company for the new Carnegie Hall organ in 1974.

In 1993 the Union Theological Seminary of New York commissioned Mr. Berlinski, with Catholic composer Robert Helmschrott of Munich and Protestant composer Heinz Werner Zimmermann of Frankfurt, to compose a work in honor of the German anti-Nazi fighter Dietrich Bonhoeffer. "Altar Tryptichon for Bonhoeffer" has now been performed in America, Germany, Israel and South Africa. One of the composer's most recent major works, "Oratorio Job (Hiob)," may also be his most important. Commissioned for the groundbreaking ceremony for the rebuilding of the synagogue in Dresden, Germany, it received its world premiere there (in its German version) on Nov. 9, 1998.

Herman Berlinski

Herman Berlinski died on Sept. 27 in Washington, D.C. Jon Newsom, chief of the Music Division, said, "A distinguished composer, musician and scholar, Mr. Berlinksi was also a good friend of the Music Division not only through the generous gift of his papers, but as a knowledgeable adviser and warm supporter of our concerts. We will miss him."

A work commissioned by the Library from Mr. Berlinski for "A Kristallnacht Remembrance Concert," titled "Maskir Neshamoth" or "In Remembrance of the Soul," was performed in the Library's Coolidge Auditorium on Nov. 19, 1998. Recently, the U.S. Holocaust Memorial Museum in Washington was the setting of the world premiere of Mr. Berlinski's CELAN, a chamber work inspired by the life and work of poet and Holocaust survivor Paul Celan.

Mr. Berlinski's latest work, a quintet for clarinet and strings, was completed in June 2001.

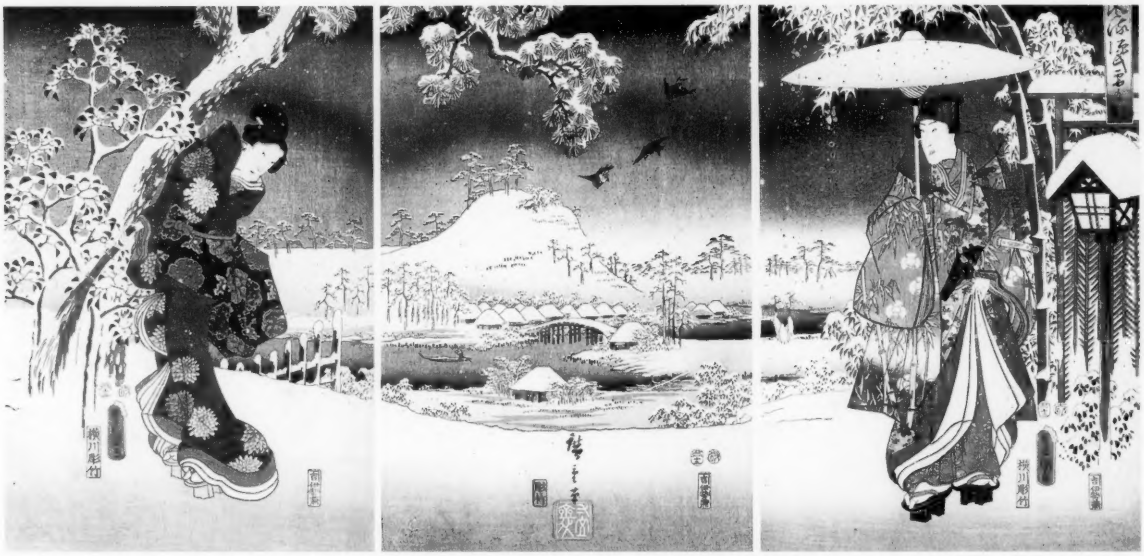
A resident of Washington, D.C., Herman Berlinski was born of Polish Jewish parents in Leipzig on Aug. 18, 1910. Mr. Berlinski received his primary music education at the Landeskonsevatorium Leipzig, graduating with honors in 1932. Forced to leave Germany at the onset of the Nazi regime, he became a student of the École Normale de Musique, studying composition with Nadia Boulanger and piano with Alfred Cortot. Formerly a Polish citizen, he enlisted as a volunteer in the French Army, receiving the Croix du Combattant Volontaire from the French government for his wartime service.

Mr. Berlinski fled the German occupation of France in 1941, settling in New York, where, in 1960 at the age of 50, he became the first person at the Jewish Theological Seminary of America to earn the degree of Doctor of Sacred Music. He has held the posts of organist at Temple Emanu-El and Minister of Music to the Washington Hebrew Congregation. He was the founder and director of the Shir Chadash Chorale, a choir distinguished by its pioneering programs of historical and contemporary Jewish music.

Mr. Berlinski has lectured widely as a visiting professor, both in the United States and in Germany. His most recent lectures were given under the auspices of the American Information Agency at the Mendelssohn Academy in Leipzig, and at the Europäischen Zentrum für Jüdische Musik in Hannover, Germany.

Among the honors, awards and fellowships the composer has received are a MacDowell fellowship (1958); the Peabody Waite Award of the American Academy of Arts and Letters (1984); a commission from the McKim Fund in the Library of Congress (1985); the Shenandoah University and Conservatory medal of Excellence (1992); and the Lifetime Achievement Award of the American Guild of Organists (1995). Most recently, Mr. Berlinski received the Commander's Cross of the Order of Merit from the president of Germany (2001).

The Herman Berlinski Collection will be available to researchers in the Performing Arts Reading Room, LM-113, Madison Building, once it is organized and a finding aid compiled. ◆



Utagawa Kunisada (1786-1865) and Utagawa Hiroshige (1797-1858), *Modern Genji: Viewing in Snow (Fûryû genji yuki no nagame)*. This color woodblock, an ôban triptych from the Library's latest exhibition, shows a careful recording of the physical world. Many common themes of *Ukiyo-e* imagery are seen here in abundance—including the elaborate dress of the male figure delicately holding an umbrella above him, and the female figure elegantly brandishing a broom. The title of the work alludes to the *Tale of Genji*, written early in the 11th century by Lady Murasaki Shikibu.

Shadows, Dreams, Substance

'The Floating World of Ukiyo-e' Exhibition Opens

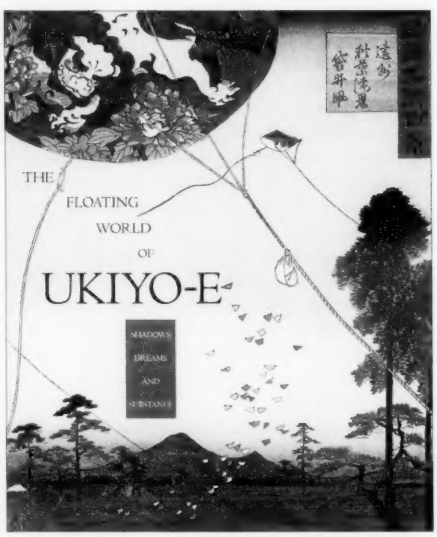
By KATHERINE L. BLOOD

Long appreciated and studied by Western artists, scholars and collectors, the Japanese art of Ukiyo-e (translated as "Pictures of the Floating or Sorrowful World") first captures the eye by its physical beauty and captivating subject matter—exquisite courtesans, stunning landscapes, the baroque world of the theater. A closer look yields complex layers of meaning, issuing partly from the dual function of Ukiyo-e art as accessible, democratic images by and for everyday people, and as the new, spirited progeny of a long and highly literate courtly tradition.

The Library of Congress exhibition and its companion catalog "The Floating World of Ukiyo-e: Shadows, Dreams and Substance," mark the first substantial analysis and public viewing of Japanese woodblock prints and printed books from the collections of the Library of Congress. The exhibition and catalog were made possible by the generous support of Merrill Lynch. The United States-Japan Foundation funded the conservation of original artworks on display.

From Sept. 27 to Jan. 5, 2002, more than 100 artworks will be on view in the Library's Jefferson building, revealing the extraordinary breadth of Ukiyo-e art and literature and the depth of the Library's holdings in these areas. The selection of works focuses on Ukiyo-e from the 17th to 19th centuries, but also offers examples from other schools and traditions in Japanese art, and works that show artistic cross-fertilization between Japan and the West. Some examples of modern and contemporary Japanese prints are also exhibited.

The Library was fortunate to collaborate with three guest scholars who brought their expertise to the collection. Shojo Honda, senior reference librarian of the Japanese Section, donated



This richly illustrated volume serves as the catalog for the Library's exhibiton.

Utagawa Kunisada (1786-1864), Toyohara Kunichika (1835-1900) and Utagawa Kuniaki (1835-1888), *Half-length Portrait Brocade Prints* (*Nishiki-e hanshin ga*), ca. 1860-1866 (left). This scroll-mounted group of twenty actor prints, many of which are diptychs, includes numerous images of the same actors.

Utagawa Kuniteru (1808-76), *Edo meisho ai no uchi; ai no uchi: Oshichi* (*Famous Places in Edo; ai no uchi: Oshichi*). Yaoya Oshichi (1666-1683) was the daughter of a greengrocer whose house burned down in the great Edo fire of 1682. While their house was being rebuilt, she and her father took refuge in a temple where Oshichi fell in love with a young man who was studying there. When they returned home, Oshichi set fire to the new house in order to return to the temple to be with her beloved. She was ultimately condemned to execution by fire. Oshichi's story was recounted in kabuki drama and puppet theater, where her character is portrayed in a kimono bearing the distinctive starburst-like hemp design associated with her.

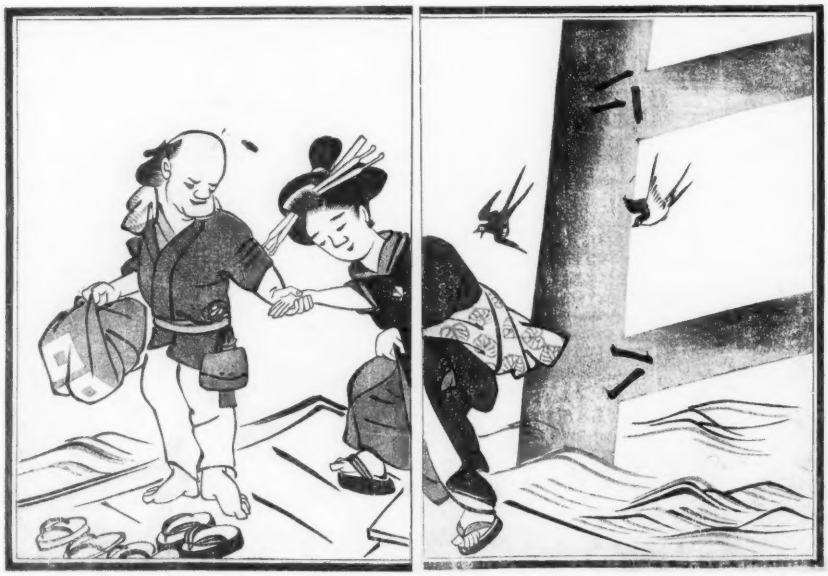
his time before and after his retirement from the Library to identify and prepare a bibliography of the collection of Pre-Meiji books on art, with Sandy Kita, a specialist in Japanese prints and paintings from the University of Maryland. The bibliography is published for the first time in the exhibition catalog and will also be made available in both English and Japanese through the Japanese Section, Asian Division, Library of Congress at (202) 707-3766 or -5426.

Mr. Honda's research led Mr. Kita to further investigation into the prints and drawings. They were then joined by Japanese literature specialist Lawrence Marceau from the University of Maryland, and together they undertook the research and translations for the exhibition and catalog. Shojo Honda also contributed his beautiful calligraphy to the exhibition signage.

A richly illustrated exhibition catalog (published by Abrams in association with the Library of Congress (2001) ISBN 0810941694, $49.50) accompanies the show and includes essays on traditional and contemporary views on Ukiyo-e (Kita), Japanese literature and woodblock-printed books (Marceau), physical and conceptual aspects of Japanese books (James Douglas Farquhar from the University of Maryland) and artistic cross-fertilization between Japan and the West and the Library's collection (this writer).

The Art Form of Ukiyo-e

Scholars continue to debate the chronological boundaries of Ukiyo-e, but consensus opinion holds that it came of age and flourished during Japan's Edo Period—from 1615 to 1868. This corresponds with the rule of the Tokugawa shogunate, a time of relative peace and limited international contacts. During this period, the imperial court retained



Saitô Shûho (also known as Aoi Sôkyû), *Kishi enpu* (*Mr. Aoi's Album of Charm*), 1803. In this fine example of an extremely rare album of life and activities in the Shinchi licensed pleasure quarters of Ôsaka, a courtesan is helped onto a boat by an uncultured but gentle boatman.

its base in Kyoto, while the city of Edo (now Tokyo) became the shogunal seat of power. The social hierarchy of the day placed those with the most spending power, the merchants, at the lower end of the scale. It was the collaboration among the merchants, artists, publishers and townspeople of Edo that gave Ukiyo-e its unique voice. In turn, Ukiyo-e provided them with a means of attaining cultural status outside the sanctioned realms of shogunate, temple and court.

Although initially considered "low" art—by and for the nonelite classes—the artistic and technical caliber of Ukiyo-e is consistently fine, and "reading" the images demanded (and still demands) an extremely high level of visual, textual and cultural literacy. From its earliest days, Ukiyo-e images and texts frequently referred to themes, sometimes centuries-old, from Japanese classical and literary sources, history and art history. At the same time, the boundaries of Ukiyo-e continually expanded to reflect contemporary tastes, concerns and innovations over the course of more than two and a half centuries. The result was an art that was both populist—of and for the people, readily accessible, plentiful and affordable—and highly sophisticated.

Common Themes and Elements in Ukiyo-e Imagery

The "here and now" life of the pleasure and theater districts in Edo provided continuously fertile ground for Ukiyo-e artists whose woodblock prints of exquisite courtesans and resplendent kabuki actors were staple fare. *Bijin-ga*, or images of beauties, celebrated both real and idealized women (sometimes both at once with a contemporary figure representing a historical persona or an abstract concept), including courtesans, performers, artists, writers, fictional characters, historic figures and representative types. Celebrity often played a role in prints of beauties, and this impulse is particularly evident in *Yakusha-e*, or images of actors. In contrast to the softer style practiced in the Kyoto-Osaka area, kabuki actors from Edo were known for a bombastic style of kabuki called *aragoto* (rough stuff). Theatrical prints often focused on climactic scenes in the play and moments of epiphany for its actors.

Ukiyo-e images also ventured far afield of the pleasure and theater districts. They depicted beauty spots and famous places, natural and architectural features, temples, monuments and themes or products associated with specific regions. Natural beauty was also expressed through the depiction of birds, plants, shells and insects. The importance of travel in Edo society was driven partly by a mandatory rule requiring all *daimyo* (feudal lords with domains awarded by the shogun) to maintain residences in Edo and alternate their time between that city and their homes. Regular traffic to and from the city was also stimulated by the development of major thoroughfares such as the Tokaido Road, which ran along the coast between Edo and Kyoto. On a deeper level, landscape imagery was closely connected to classical Japanese art and poetry, and Ukiyo-e printmakers built upon this tradition, often alluding to the seasons, stories and poetry vis-à-vis certain features of the land and nature.

Text and poetry were essential components in many Ukiyo-e artworks. This is especially true of *surimono*, literally, "printed thing." *Surimono* were privately commissioned prints, made to commemorate special events and given to a select circle (usually literary) as mementos. They paired poetic texts with specific images, both of which were typically intended to carry the cachet of "insider knowledge" for a cultured and well-educated audience. Texts and images might contain layered meanings, literary references and indirect allusions to an event or celebration.

Ehon: Blockprinted Books, Painting Manuals and Albums

Words and images have long played a central role in Japanese cultural history. Before the rise of printing, elite patrons commissioned what are now considered to be great canonical works, such as the early 11th century *Tale of Genji (Genji monogatari)*, a massive romance extending over three generations, written by Murasaki Shikibu, a lady-in-waiting to an imperial consort, and the *Tale of Genji Scrolls (Genji monogatari emaki)*, a series of exquisite illustrations delicately combined with calligraphic selections from the *Genji* text.

By the 17th century, however, new printing technologies completely transformed the ways in which people communicated using words and images.

Utagawa Kuniyoshi (1798-1861), *Night Scene Lit by a Lantern*, signed *Motome ni ôji Toyokuni* (*Done on Demand by Toyokuni*). This triptych depicts a night scene lit by a lantern in which six actors appear, three dressed as a tiger, elephant and lion. The figures are identified as *Hachiman Tarô Yoshiie* (left, with parasol), *Abe no Sadatô* (center, holding tiger), and *Sadatô no tsuma* (Sadatô's wife) *Sodehagi* (right, holding a long letter).

First movable type, and later woodblock printing techniques, by which both text and illustrations were carved into blocks of wild cherry, provided the means by which large numbers of individuals could gain knowledge of all types without having to undergo the laborious and expensive process of hand copying that had previously been the norm.

One advantage of the block-printing process was that books could be illustrated using the same process as that which provided the text, and that books containing primarily illustrations, such as textbooks for would-be artists or the collected works of professional painters, could also reach a wider audience.

Japanese Woodblocks

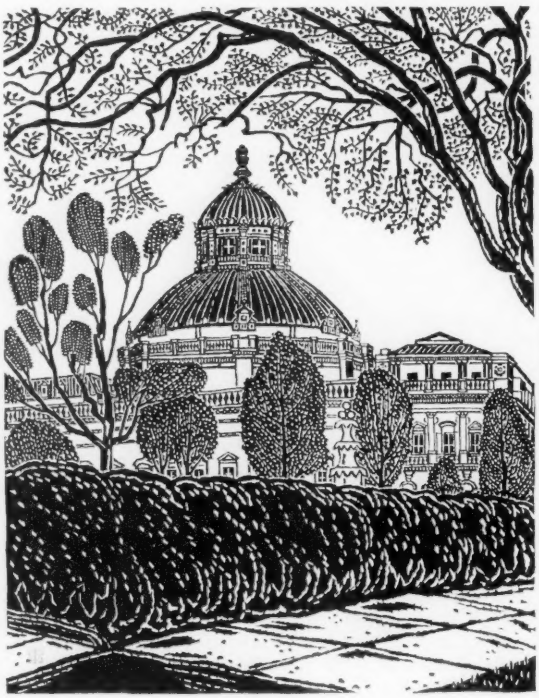
As a vehicle for Ukiyo-e, woodblock printing was particularly successful, allowing prints to be produced in quantity and sold at a relatively low cost. Making Ukiyo-e prints was a group project, involving a publisher (for commercial prints), an artist who drew the design in ink on paper, a carver who cut the design into the woodblock and a printer who inked the block and transferred the image to paper.

Ukiyo-e exploits the full potential of the woodblock medium. The interplay of wood grain and paper texture are often key elements in composition and design. Since the process involves the transfer of ink from the block to paper under pressure, woodblock prints often display three-dimensional qualities, and embossing is a common design device. Papers vary in texture and opacity, and paper surfaces (plain and printed) sometimes glitter with flecks of powdered metal or mica. Some images, especially early examples of Ukiyo-e, are spare and monochromatic. At the other end of the spectrum are lavishly colored images built up in multiple layers of color. Colors and textures are seen in a dazzling array of combinations, from organic hand-applied pigments to later aniline dyes and from metallic inks to highly polished lacquerlike passages.

Original colors, textures and surface dimensions must be carefully preserved through conservation, housing and limited exposure and handling. To meet the challenge of preparing exhibition objects for display, Director for Preservation Mark Roosa and Maria Nugent, Book and Paper Section head, rallied the talented in-house conservation staff. The team was led by conservators Linda Stiber Morenus and Jesse Munn, in collaboration with Rikki Condon (see story on page 204). Winterthur Museum conservator Betty Fiske, a specialist in the treatment of Japanese prints, also came on board part-time as a consultant and to assist with treatments. Beyond stabilizing and extending (in many cases, saving) the life of these objects, conservation work frequently deepened the scholarly understanding of the works on display.

The Library's Collection

The impact of Ukiyo-e reaches far beyond its original time (1615-1868), place (the Japanese city of Edo) and intent. That so many major museums and libraries in Europe and the United States have assembled substantial collections of Japanese Ukiyo-e is a testament to its influence and also reflects the shared histories of these countries. During the 19th century, when Japanese-influenced style irrevocably entered the lexicon of Western artistic expression, Western appreciation for Japanese graphic art and culture reached a crescendo. Simultaneously, and on a very different trajectory, exposure to the West began to have an increasing impact on Japanese artists and audiences. The results of these cultural exchanges are extensively chronicled in the Library's matchless holdings of graphic art. Particular strengths include Japanese Ukiyo-e of the 17th to 19th centuries, 19th century Yokohama-e (primarily images of Westerners in the port city of Yoko-



Hiratsuka Un'ichi (1895-1997). *Library of Congress, Washington, D.C.*, 1966. This woodblock print of the Library's Jefferson Building was created by one of the leaders of the Creative Print Movement in Japan during the 1920s and 1930s. He emigrated to the United States in 1962 and spent the second half of his life as an artist in the Washington area.

In conjunction with the exhibition, the Library of Congress and University of Maryland are jointly sponsoring a symposium on Oct. 26-27 titled "From Cherry Block to Mulberry Paper: Japanese Ukiyo-e Prints and Picture Books." Symposium lectures will include "The Kôrin gafu and the Rimpa Revival in Early Nineteenth Century Japan" by Suzuki Jun, professor at the National Institute of Japanese Literature, Japan; "Reconsidering Ukiyo-e: Floating World, Sorrowful World, Flesh World" by Sandy Kita, assistant professor at the University of Maryland (Japanese art history); "Early Japanese Picture Books at the Library of Congress: Beauty, Horror and Humor" by Lawrence E. Marceau, associate professor at the University of Delaware; "An Image and Its Links and Meanings" by Louise Virgin, assistant curator of later Japanese art at the Museum of Fine Arts in Boston; and "The Dangers of Reading in Edo-Period Japan" by Peter Kornicki, professor at the University of Cambridge, England.

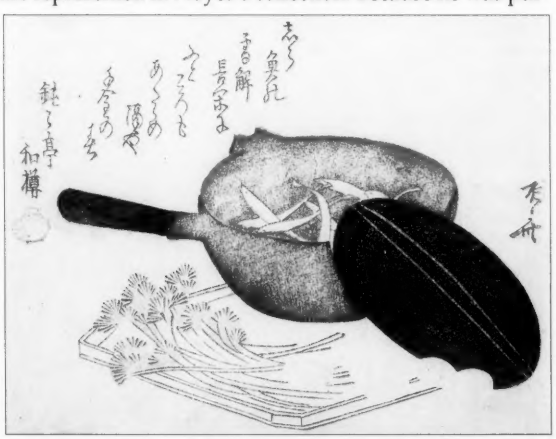
The symposium is free and open to the public. For further details, contact Susan Mordan, education specialist in the Library of Congress Interpretive Programs Office, at (202) 707-9203. ◆

hama) and Japanese-inspired artworks known by European and American artists from the mid-19th century forward as *Japonisme* (a term used to describe the taste for and artistic appropriation of Japanese style). The Library's collection also includes Japanese political prints from the Sino-Japanese and Russo-Japanese wars and modern and contemporary Japanese prints.

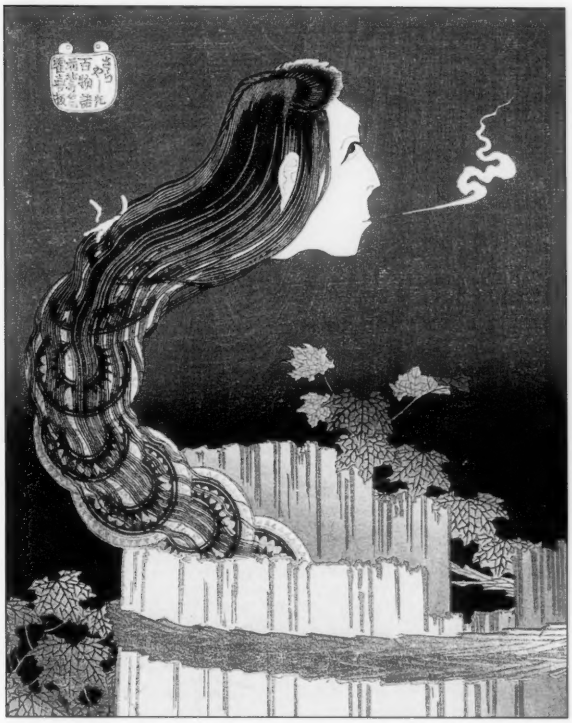
The Library of Congress owes its extensive holdings of Ukiyo-e prints and printed books to a host of different collectors, including Oliver Wendell Holmes, William Howard Taft, A.J. Parsons, Leicester Harmsworth and Donald D. Walker. However, the most extensive collection of Ukiyo-e at the Library was assembled by one remarkable individual, Crosby Stuart Noyes (1825-1908). Noyes came to Washington, D.C., in 1847 with less than $2 in his pocket and rose up through the ranks as a young journalist. During the Civil War, Noyes was acquainted with Abraham Lincoln and Secretary of War Edward Stanton. The *Star* was the first newspaper to publish Lincoln's inaugural address, and official announcements were often made through the paper during his administration. In 1867 Noyes purchased the paper along with several associates, and became its editor-in-chief. By 1908 the *Star* was hailed in the *New York Tribune* as "the most influential newspaper in Washington ... which shapes more legislation than any other paper in the United States."

Over the course of his life, Noyes traveled widely and visited Japan several times. He assembled an extensive collection of Japanese art, which he gave to the Library in 1905. According to the 1906 *Annual Report of the Library of Congress*, the gift consisted of 1,304 works, including: "12 watercolors, 145 original drawings, 331 wood engravings, 97 lithographs, 658 illustrated books and 61 other items." The annual report's description of the gift, which included a detailed list of works as well as letters from Noyes and Librarian of Congress Herbert Putnam, was reprinted by the Government Printing Office, in a booklet titled *The Noyes Collection of Japanese Prints, Drawings, Etc., Presented by Crosby Stuart Noyes, 1906*.

Most of the major schools, genres and masters of Ukiyo-e are represented in Noyes's collection. Because he was pur-



This untiled *surimono* by the artist Shinsai (ca. 1764–1820) includes a *waka* poem by Tonton-tei Wason that translates as: "Icefish [cooking] like melting snow,/Peacefully the wine warms my breast,/ I feel like a spring of a thousand gold coins."



Katsushika Hokusai (1760-1849), from *One Hundred Tales* (*Hyaku monogatari*). The legend of a maid, Okiku, who is said to have been thrown down a well by her master for having broken one of a set of plates, has been recounted throughout Japan in a great variety of forms; this early hand-colored print by Nishimura Shigenobu (1730s-1740s) is a typical example of parody. Shōki, the fierce demon queller, has his hand around the shoulder of a young woman who has, apparently, quite tamed him.

chasing Japanese prints at a time when such collecting was still in its infancy, he was able to acquire a large number of so-called "primitives" by early Ukiyo-e masters of the 17th and 18th century. Such prints were originally issued in limited numbers and are extremely rare today. Noyes also collected Japanese woodblock prints related to the Sino-Japanese and Russo-Japanese wars.

In his letter accompanying the gift, Noyes interweaves his opinions of Japanese art with the words of contemporary Western writers on Japanese art, including Edward F. Strange, Sir Rutherford Alcock and Basil Hall Chamberlain. On the subject of Japanese artists, Noyes wrote:

"Their art, as well as character, is notable for its diversity and strong contrasts. In its different schools—academic, realistic and impressionist—it is by turns vigorous, graceful, grotesque, weird, decorative, refined, intense, dainty and poetic."

He ended the passage by writing: "Japanese art, as well as character, has been misunderstood and misrepresented."

Noyes's gift to the Library came just one month after the official close of the Russo-Japanese War, in which Japan effectively blocked Russia's expansionist policy in the Far East. Noyes alluded to the political climate of the times in this passage toward the end of his letter:

"What is to be the future of this remarkable people? This is the great problem now before the world. The pursuit of this inquiry will necessarily lead to a close study of the antecedents of the Japanese; their history, life, manners and customs, industries and arts, and it is believed that this collection will afford the inquirer a considerable amount of information."

Beyond the beauty, charm and artistry of its images, Noyes anticipated the research potential of his collection as a window into Japanese history and culture and as a source for both appreciation and understanding.

Today, the Library of Congress preserves one of the major collections of Japanese art and literature outside of Japan. The lion's share of its holdings are housed in the Asian Division (mostly bound works) and the Prints and Photographs Division (primarily unbound works on paper).

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Conservation Corner

Breathing New Life into Japanese Treasures

By LINDA STIBER MORENUS AND JESSE MUNN

The Japanese art of woodblock printing is celebrated in the exhibition "The Floating World of Ukiyo-e: Shadows, Dreams and Substance." The works in the exhibition include individual prints, illustrated books and original drawings, each presenting unique conservation challenges.

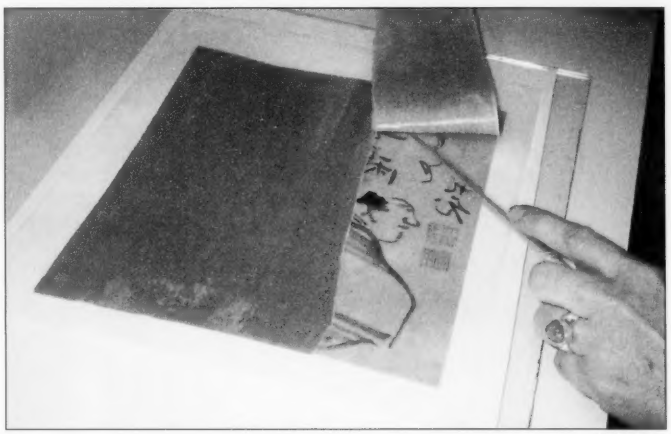
The woodblock prints in this exhibition from the Prints and Photographs Division were mounted on poor quality acidic boards. Over time, the boards had deteriorated badly and today are very brittle and chemically deleterious to the prints adhered to them. The adhesive used to attach the prints to the boards is problematic as well, with its amber color that stains the prints and also imparts chemical instability.

With these concerns in mind, the conservation challenge was to remove the artwork from the boards, while preserving every nuance of color and the multilayered printing effects, which are the hallmark of Japanese woodblock printing. First, a pilot project was undertaken to test several conservation approaches and to assess the time and effort that would be required to treat all of the prints scheduled for exhibition.

Based on the pilot project, a course of action to save the prints was set. Removal from their mounting required that the majority of the acidic board be delaminated with a spatula or scalpel, while the final layers were removed with controlled applications of moisture using damp blotter or Gore-tex fabric. The advantage of Gore-tex was that water could be introduced into the prints as a vapor, avoiding wetting of the paper and media.

Hand-applied colorants were treated for flaking by applying a chemically inert adhesive beneath the flakes with a fine brush, while working under a microscope. Some prints could be cleansed with water to remove stains, using conservation techniques that minimize dampness and exposure time. Holes in prints were filled with inserts of Japanese paper similar to the original, attached with wheat starch paste, an adhesive traditional to Japanese artworks. Compensation of losses in wood block designs was made using watercolors, pastels or dry pigment.

After mount removal, some of the prints were flattened, which required placing them on a drying screen, called a *karibari*. A second method of drying involves sandwiching a dampened print between two larger sheets of dampened Japanese paper. The "sandwich" then is placed between even larger pieces of blotter and weighted under sheet of Plexiglas.



Marita Clance

A Library conservator removes the mounting board from an original drawing from the Ukiyo-e exhibition.

Removing the acidic mounting boards from the prints has not only ensured their preservation while improving their aesthetic value, but also revealed aspects of their material character. The back of each print is now available for inspection.

The rare books selected for this exhibition from the Asian Division's collection of illustrated block printed books include rare copies, unique album collections, exquisite printings of famous woodblock artists and a selection of hand-drawn sketchbooks. Conservators prepared 37 of these books for display.

The formats of the Japanese books on view are mainly in two styles. One is the *orihon*, which is primarily a zig-zag, or accordion, format. The other main style is the *fukuro-toji*, which is composed of folios printed on one side and then folded in half from top to bottom of the page and sewn with silk thread along the cut edges.

The majority of the *fukuro-toji* style books are printed on thin, silky, translucent, long-fiber Japanese handmade paper. The more popular the book, the more the pages would have been handled, often leaving significant amounts of surface dirt and loss of fiber along the foredge folds. To stabilize these volumes for exhibition, conservators carefully removed as much surface dirt as possible and mended each foredge fold with a thin, handmade Japanese tissue and wheat starch paste, as is typical of conservation work done in Japan. The almost invisible mends reinforce the pages and support continued reader enjoyment. Original, worn covers were mended and the books resewn when necessary.

Many of the *orihon*, or accordion, style books posed another problem. These 19th and 20th century books were often printed on short-fiber paper that is vulnerable to breaking. Each fold was reinforced with a strip of handmade Japanese paper tinted to blend with the color of the book's pages.

One conservation treatment required that conservators reinforce and repair the gold embroidered silk book covers by employing some of the methods used in Japanese scroll mounting. The ragged silk covers were removed from the cover boards, lined with Japanese handmade paper,

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Ukiyo-e

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The Exhibition

The unveiling of this little-known treasure trove represents many years of work by both in-house specialists and outside scholars, and the collaborative efforts of a large cast of staff throughout the Library. Interpretive Programs Officer Irene Chambers and Exhibition Director Kimberli Curry shepherded the exhibition from concept to gallery, in partnership with the Asian Division, Prints and Photographs Division, Conservation Division, freelance designer James Symons of Studio Five and co-curators Lawrence Marceau and this writer.

The show is divided into five sections: "Early Masters," "Major Genres," "Images and Literary Sources," "Realia/Reportage" and "Japan and the West." "Early Masters" (17th and 18th century) features many of the earliest and rarest examples of Ukiyo-e in the Library's collections, showing the technical progression from monochrome images to polychrome "brocade" color printing. "Major Genres" includes portraits of beautiful women, theatrical prints and landscapes. "Images and Literary Sources" explores the rich interrelationships between Ukiyo-e images and themes from Japanese history and literature. "Realia/Reportage" examines aspects of Ukiyo-e images that function as documents reporting on the contemporary world of their creators and consumers. "Japan and the West" examines artistic influence between Western and Japanese artists from the 19th century to the present day. ◆

Ms. Blood is assistant curator for fine prints in the Prints and Photographs Division. The author thanks Lawrence E. Marceau for contributing the section in this article titled "Ehon: Blockprinted Books, Painting Manuals and Albums." She also thanks Publishing Director Ralph Eubanks and Editor Iris Newsom for all of their efforts in bringing the catalog to fruition, the guest scholars for sharing their knowledge of the collections and all of the dedicated Library staff who helped make this project possible.

Conservation

continued from page 204

in-filled with tinted silk and rewrapped around the cover boards.

Conserving and preparing these important prints and books for exhibition was a collaborative effort that involved virtually every conservator in the Conservation Division and was supported by the United States-Japan Foundation.

"The unique character of these exquisite materials allowed our conservation group to branch out and apply new conservation solutions that will assure these treasures are available for future generations," said Mark Roosa, director for Preservation. ◆

Ms. Stiber Morenus is a senior paper conservator and Ms. Munn is a senior rare book conservator in the Conservation Division.

Fellowships & Grants at the Library of Congress

The Library of Congress offers a number of competitive grant programs to support research in the Library's collections. The calendar below lists current support programs by their deadline dates.

November 1

The **Henry Alfred Kissinger Chair in Foreign Policy and International Relations** is a distinguished senior research position, in residence at the Library of Congress for a period of 9 months to one year. Supported by a grant of $135,000, the Kissinger scholar is engaged in research related to American foreign policy, that will lead to publication. Eligibility criteria include the Ph.D. or equivalent terminal degree and a substantial record of scholarly activity.

The **Library of Congress International Fellows** program is a residential, postdoctoral fellowship supporting research in the non-English language collections of the Library of Congress. Fellowships are funded at $3,500 per month, for 4 to 9 months duration and are administered by the American Council of Learned Societies and the Library of Congress. Eligibility criteria for all fellowships include American citizenship or permanent residence status, and the Ph.D. degree. Applicants must be within 7 years of the awarding of the degree.

The **Library of Congress Rockefeller Fellows in Islamic Studies** program is a residential, postdoctoral fellowship supporting research in the humanities on globalization and Muslim societies, using the resources of the Library of Congress. The program is open to scholars worldwide who hold the Ph.D. degree. Appointments are from 5 to 10 months in duration, supported by a grant of $3,500 per month.

January 15

The **J. Franklin Jameson Fellowship** is a program jointly administered by the American Historical Association and the Library of Congress Manuscript Division. This postdoctoral fellowship supports one semester of research in the collections of the Library of Congress by scholars in history at an early stage in their careers. The appointment is for 3 to 9 months in residence, with a grant of $10,000 for the term of tenure. Applicants must have a Ph.D. or equivalent and be within 5 years of the awarding of the degree.

February 15

The **Swann Fellowship in Caricature and Cartoon** offers a grant of $15,000 for the term of appointment, supporting research into caricature and cartoon art with no limitation regarding place or time period. The fellow must be in residence at least 2 weeks during the award period and deliver a public lecture on work in progress. Eligibility criteria include M.A. or Ph.D. candidacy in a university in the U.S., Canada, or Mexico. The applicant must be working toward completion of the degree or be engaged in postgraduate research within 3 years of the M.A. or Ph.D. degree.

Application Materials

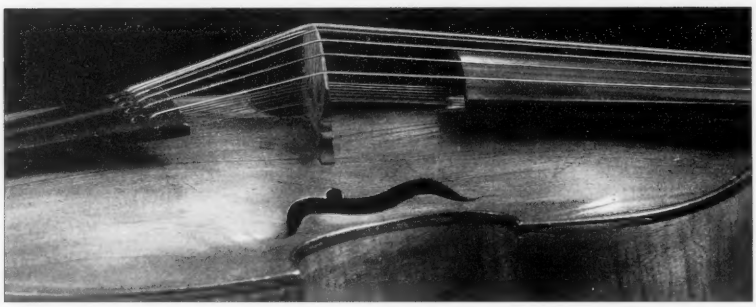
Kissinger Chair, Library of Congress International Fellows, and **Rockefeller Fellows** application materials include an application form, curriculum vitae, research proposal (maximum 3 typewritten pages), summary of research proposal (single page), and 3 letters of reference. Application materials for **Jameson Fellows** include a curriculum vitae, research proposal (maximum 3 typewritten pages), tentative schedule for residence, and 3 letters of reference. For **Swann Fellows**, application materials include an application form, résumé, project description (maximum 5 pages) including project timetable, transcript(s) for graduate work to date, a sample of writing pertinent to the project, and 3 letters of reference.

Contact Information

General: Office of Scholarly Programs, Library of Congress, 101 Independence Ave. S.E., Washington, D.C. 20540-4860; phone: (202) 707-3302; fax: (202) 707-3595; email: **scholarly@loc.gov**. Additional information for **Library of Congress International Fellows** may be obtained from the American Council of Learned Societies, Office of Fellowships and Grants, 228 East 45th Street, New York, NY 10017-3398; fax: (212) 949-8058; email: **grants@acls.org**. For the **Jameson Fellows**, additional information may be obtained from the American Historical Association, 400 A Street, S.E., Washington, D.C. 20003. Web: **www.theaha.org/prizes/Jameson_fellowship.htm**. For the **Swann Fellows**, further information may be obtained from the Prints and Photographs Division, Swann Foundation Fund, Library of Congress, 101 Independence Ave. S.E., Washington, D.C. 20540-4730. Web: **www.loc.gov/rr/prints/swann/swann_foundation.html**.

2001-2002 Concert Season

Operas by Libby Larsen and Roger Reynolds Premiere



The 2001-2002 season of "Concerts from the Library of Congress" presents a rich array of free public programs offering classical music, jazz, folk and popular music, musical theater, dance and film events.

I Hear America Singing

As part of the Library's multiyear celebration of America's rich musical creativity called "I Hear America Singing," the Music Division will be producing a series of broadcasts on the Library's Web site in 2002. This project will provide free Internet access to the Library's unsurpassed musical treasures through a database of recordings, reproductions of manuscripts and printed music, moving and still images, and discussions by scholars and performers. "I Hear America Singing" will include lectures, master classes, symposia and other educational programs that will examine a national musical legacy embracing the range of American musical expression.

Concert Season

Premieres of six Library of Congress commissions are slated for the coming season, including operas by Roger Reynolds and Libby Larsen and chamber works by Paquito D'Rivera, Donna Long, Ralph Shapey and Augusta Read Thomas.

Justice, a multimedia opera by Pulitzer Prize-winning composer Roger Reynolds, is the tale of Agamemnon's conflict with Clytemnestra. Soprano Carmen Pelton, actress Donnah Welby and percussionist Steve Schick perform Nov. 30 and Dec. 1 in a striking production directed by Henry Fonte for the Library's Great Hall, using multichannel computer sound design by Peter Otto.

Co-commissioned by the Library of Congress and the Odyssey Commissioning Program of the Plymouth Music Series, Libby Larsen's cabaret opera *Barnum's Bird* dramatizes the artistic and commercial partnership between Swedish soprano Jenny Lind and the American promoter P.T. Barnum, to be presented in the Coolidge Auditorium on Feb. 1-2. "The opera is an extraordinary vehicle to gain insight into ourselves as lovers of art and consumers of entertainment," Ms. Larsen writes. "Mostly, though, it is the story of art, artists and the human soul." A generous grant from the William and Flora Hewlett Foundation supports the productions of both operas.

On Oct. 3, Augusta Read Thomas introduces the premiere performance of her new work, *Blizzard in Paradise*, commissioned by the Library's Hans Kindler Fund and written for members of the cello section of the National Symphony Orchestra. New additions to the Library's roster of McKim Fund commissions for violin and piano are Paquito D'Rivera's jazz fantasy for violinist Regina Carter; Ralph Shapey's *Millennium Designs*; and *Before the Snow Flies/Pandora's Box* by Donna Long for Cherish the Ladies, an all female Irish band.

Tickets are required for all Library of Congress concerts. Tickets will be distributed by TicketMaster at (301) 808-6900, (410) 752-1200 in the Washington area or for others at (800) 551-7328. Each ticket will carry a nominal service charge of $2, with additional charges for phone orders and handling. Tickets are also available at TicketMaster outlets; for a complete list, visit the TicketMaster site **www.ticketmaster.com**. Although the supply of tickets may be exhausted, there are often empty seats at concert time. Interested patrons are encouraged to come to the Library by 6:30 p.m. on concert night to wait in the standby line for no-show tickets.

All concerts will be held in the Coolidge Auditorium, located on the ground floor of the Thomas Jefferson Building, 10 First Street S.E., at 8 p.m., unless otherwise noted.

Concerts from the Library of Congress 2001-2002

Programs subject to change without notice

Sept. 28: David Krakauer, clarinet, with Brian Zeger, piano, and Klezmer Madness!

Presented in memory of Max Isenbergh. Janácek: Allegro movement from the Concertino; Brahms: F Minor Sonata, op. 120, no. 1; Messiaen: Abyss of the Birds from Quartet for the End of Time; Reich: New York Counterpoint for clarinet and tape; Debussy: Premiere Rhapsody; Krakauer: Rothko on Broadway; Klezmer set, with the band. *Tickets available August 29*

Oct. 3: National Symphony Orchestra Cello Ensemble with Leonard Slatkin, conductor, and Linda Hohenfeld, soprano

Bach-Shulman: Pastorale-Aria; Richard Klemm: Concert Waltz; Alexandr Abramovich: Lyrical Fragments; Augusta Read Thomas: Blizzard in Paradise *(Meet Augusta Read Thomas at 6 p.m. in the Whittall Pavilion for an introduction of her new work; no tickets required);* Boulez: Messagequisse; Stravinsky: Suite Italienne; Villa-Lobos: Bachianas Brasileiras no. 5. *Tickets available August 29*

Oct. 11-12: The Juilliard String Quartet

Mozart: Quartet in B-flat Major, K. 589; Bartok: Quartet No. 6; Schubert: Quartet in G Major, D. 887. *Tickets available August 29*

Oct. 19: New York Festival of Song

Music of the Harlem Renaissance, the dynamic arts movement of the 1920s and the 1930s led by African American artists and intellectuals, is celebrated in music and lyrics by Eubie Blake, Zora Neale Hurston, Duke Ellington and Langston Hughes. *Tickets available Sept. 5*

Oct. 20: Phyllis Bryn-Julson, soprano with Southwest Chamber Music

Washington premiere of An American Decameron (Koussetvitzky Foundation commission) by Richard Felciano, with texts based on Studs Terkel's *Working* and *Coming of Age*. *Tickets available Sept. 5*

Oct. 26: Andrew Manze, Baroque violin, and Richard Eggar, arpsichord

Corelli: Sonata from op. 5 and Follia, op. 5, no. 1; Fontana: Sonata VI; Uccellini: Toccata sopra Sonata V, op. VI; Rossi: Toccata for solo harpsichord; Bonporti: Invention from op. 10; Pandolfi: Sonatas from Op. 3. *Tickets available Sept. 12*

Oct. 30: Eighth Blackbird

Founder's Day Concert, honoring Elizabeth Sprague Coolidge. Minimum Security Composers: Minimum Security Trailer; Daniel Kellogg: Divinum Mysterium; Aaron Jay Kernis: The Four Seasons of Futurist Cuisine; Frederic Rzewski: Pocket Symphony; Randy Coleman: Portals... where birds fly still. *Tickets available Sept. 19*

Nov. 9: Petersen String Quartet with John Ferrari, percussion

Haydn: Quartet in B-flat Major, op. 76/4 ("Sunrise"); Schulhoff: Five Pieces for String Quartet; Thomas Oboe Lee: Morango Almost a Tango; Pavel Haas: Quartet no. 2 (with percussion). *Tickets available Sept. 26*

Nov. 15: Cherish the Ladies, an all female Irish band: Mary Rafferty, Mary Coogan, Dierdre Connolly, Donna Long and Liz Knowles

Donna Long: Before the Snow Flies/ Pandora's Box (McKim commission). *Tickets available Oct. 3*

Nov. 16: Albert Schweitzer Wind Quintet

Haydn: Divertimento ("Chorale St. Antoni"); Johann Sobeck: Quintet, op. 9; Carter: Quintet; Reicha: Quintet in B-flat Major, op. 100, no. 6; Ibert: Trois pièces brèves. *Tickets available Oct. 3*

Nov. 30–Dec. 1: *Justice* by Roger Reynolds (Library of Congress commission)—World premiere

The tale of Agamemnon's conflict with Clytemnestra enacted from Clytemnestra's perspective by Carmen Pelton, soprano; Donnah Welby. actress; Steve Schick, percussion, Henry Fonte, director, and sound design by Peter Otto. *Tickets available Oct. 17*

Dec. 5: Oxalys

Presented in cooperation with the Flemish Community at the Embassy of Belgium. Jacqueline Fontyn: Sul cuor della terra, for quintet; Mozart: Flute Quartet in A Major, K. 298; Stravinsky: Elegy for viola solo; Carter: Enchanted Preludes for flute and cello; Debussy: Sonata for flute, viola and harp; Sofia Gubaidulina: Garten van Frauden und traurigkeiten for flute, viola and harp; Dane Rudhyar: Dark Passage. *Tickets available Oct. 24*

Dec. 7: Zehetmair String Quartet

Beethoven: String Quartet in D Major, op. 18, no. 3; Beress: String Quartet no. 1; Brahms: String Quartet in A Minor, op. 51, no. 2. *Tickets available Oct. 24*

Dec. 8: Ensemble Aurora with Gloria Banditelli, mezzo-soprano

Presented in cooperation with the Embassy of Italy and the Italian Cultural Institute Corelli. Sonata a tre, op. 2, no. 23 ("Ciacona"); Scarlatti: Cantata Bella ("Madre de' fiori"); Bononcini: Cantata ("Il Lamento d'Olimpia"); Vivaldi: Sonata a tre, op. 1, no. 12 ("La Follia"); Bononcini: Cantata ("Care luci del mio bene"). *Tickets available Oct. 24*

Dec. 18-19: The Juilliard String Quartet

Stradivarius Anniversary Concert. Bach: The Art of Fugue. *Tickets available Nov. 17*

Feb. 1-2: *Barnum's Bird* by Libby Larsen (Library of Congress commission)—World premiere

Show business meets great art in this compelling cabaret opera about the American tour of the most beloved opera star of her time—the Swedish Nightingale, Jenny Lind—and the impresario who arranged it, the world-class showman P.T. Barnum. Cast includes Esther Heideman as Jenny Lind and Gary Briggle as P.T. Barnum, with musical direction by Philip Brunelle and stage direction by Jon Cranney. *Tickets available Dec. 19*

Feb. 8: Li-Wei Qin, cello, with Jeremy Young, piano

Boccherini: Sonata in A Major—Adagio and Allegro; Ligeti: Solo Sonata; Barber: Cello Sonatas; Kodaly: Solo Sonata; Paganini: Moses Variations on the theme of Rossini. *Tickets available Dec. 26*

Feb. 9: Osiris Trio

Program to be announced. *Tickets available Dec. 26*

March 1: Elaine Funaro, harpsichord

Howells: Lambert's Clavichord, op. 41; Strorace: Ballo della Battaglia; Kent Holliday: Dances from Colca Canyon; de Seixas: Sonata; Timothy Brown: Suite Espanola; Thome: Rigodon; Cervo: Pequena Suite Brasileira; Platti: Sonata in F Major. *Tickets available Jan. 16, 2002*

March 5: Apollo's Fire, Cleveland Baroque Orchestra

Telemann: Concerto Polonaise in G; Don Quixote Suite; Flute and Recorder Concerto; Grillen-Symphonie ("Cricket Symphony") and Water Music; James Hewitt: The Battle of Trenton; Vivaldi-Sorrell: Summer Concerto transcribed for solo harpsichord; Handel: Water Music. *Tickets available Jan. 23, 2002*

March 8: Rubio String Quartet

Haydn: String Quartet in C Major, op. 33, no. 3 ("The Bird"); Stephen Paulus: Quartessence; Beth Anderson: March Swale; Shostakovich: String Quartet no. 4 in D Major, op. 83. *Tickets available Jan. 23, 2002*

March 13: *We Gotta Get Out of This Place*, Gerri Hershey, 7 p.m., Mumford Room

In conjunction with Women's History Month, Gerri Hershey, one of rock's best known journalists, will discuss and autograph copies of her book which relates the "true tough story of women in rock," among them: Janis Joplin, Aretha Franklin, the Ronettes, Madonna, Cher and Lauryn Hill. *No tickets required*

March 14-15: Beaux Arts Trio

Schumann: Trio no. 1 in D Minor, op. 63; Beethoven: Piano Trio in B Major, op. 97; other works to be announced. *Tickets available Jan. 30, 2002*

March 16: Kocian String Quartet

Haydn: Quartet in G Major, op.77, no. 1; Hindemith: Quartet No. 3, op. 22; Dvorak: Quartet in G Major, op. 106. *Tickets available Jan. 30, 2002*

March 22: The John Pizzarelli Trio

An evening of classics from the Great American Songbook by the "First Family of Cool" (*New York Times*). Jazz guitarist and singer John Pizzarelli appears with his father, guitar legend Bucky Pizzarelli; his wife, Broadway star Jessica Molaskey; younger brother Martin on bass; and pianist Ray Kennedy. *Tickets available Feb. 6, 2002*

April 5: American Baroque

Marc Mellits: Eleven Miniatures; Marin Marais: La Sonnerie de St. Genevieve du Monde; Roy Whelden: She's So Heavy; Belinda Reynolds: Solace; Louis-Antoine Dornel: Quartet in B Minor; New work by Carolyn Yarnell. *Tickets available Feb. 20, 2002*

April 9: Les Musiciens du Louvre-Grenoble directed by Marc Minkowski

Works by Rameau and Handel. *Tickets available Feb. 27, 2002*

April 16: Rossetti String Quartet with Jean-Yves Thibaudet, piano

Ellen Taffe Zwilich: Romance (McKim commission); Ravel: Quartet in F Major; Franck: Piano Quintet in F Minor, *Tickets available March 6, 2002*

April 18-19: The Juilliard String Quartet with Gilbert Kalish, piano

Beethoven: Piano Quartet to be announced; Ralph Shapey: Violin and Piano Duo (World Premiere—McKim Commission); Sibelius: Quartet in D Minor, op. 56 ("Voices intimae"). *Tickets available March 6, 2002*

May 10: Stefon Harris Quartet

At the forefront of the current jazz scene, vibraphonist and composer Stefon Harris leads drummer Terreon Gully, bassist Reid Anderson and pianist Orrin Evans in an evening of post-bop, "booty-shaking" soul funk. *Tickets available March 27, 2002*

May 15: Blind Boys of Alabama, Neptune Plaza, Jefferson Building, Noon

These legendary singers perform a special program of spirituals and gospel music that includes foot-stomping, hand-clapping versions of old favorites and rare gems that are sure to move the spirit. *No tickets required*

May 18: Avalon String Quartet with Philip Setzer, viola, 2 p.m.

Schubert: Quartet no. 12 in C Minor, D. 603; Wynton Marsalis: At the Octoroon Balls; Brahms: Quintet in G Major for Strings. *Tickets available April 3, 2002*

May 31: Paquito D'Rivera and His Band with Regina Carter, violin

Cuban-American clarinetist, saxophonist and composer Paquito D'Rivera has created a multinational style that moves from bebop to Bach and Mozart, from Afro-Cuban ritual melodies to the music of the dance halls, giving a new meaning to what is known today as Latin jazz. *Tickets available April 17, 2002* ◆

Tracer Bullets

New Bibliographies on Flight Available

The Library's Science, Technology and Business Division has published three additional subject bibliographies, each concerning flight, in its "Tracer Bullet" series. Not intended to be comprehensive, these compilations are designed—as the name of the series implies—to put the reader "on target."

Aerodynamics (Mechanics of Flight)

This bibliography provides references to a variety of materials in the collections of the Library that are useful in researching aerodynamics, the science that deals with the motion of air and other gases, or when gases move against or around solid bodies. Therefore, aerodynamics comes into play when air is flowing through ducts or other enclosed spaces such as wind tunnels, jet and rocket engines, and pipes.

Becoming familiar with the principles of aerodynamics allows us to understand why and how an aircraft can fly, as well as how to design better, more efficient aircraft. Aerodynamic principles may be used to find the best ways in which airplanes can get lift, reduce drag and remain stable by controlling the shape and size of the wing, the angle at which an aircraft is positioned with respect to the airstream and the flight speed.

Aircraft

This compilation refers the reader to sources that pertain to the history, present status and uses of aircraft. An aircraft is any machine or device capable of atmospheric flight. Aircraft can be classified as fixed-wing, rotary-wing, flapping-wing and lighter-than-air. The first three classes are heavier-than-air vehicles. Four forces act on a heavier-than-air vehicle in flight through the atmosphere: weight, aerodynamic lift, drag and thrust. Unlike a lighter-than-air vehicle such as a balloon or blimp, whose weight is balanced by an upward buoyancy force, a heavier-than-air aircraft must be propelled and maintained in the air. The scope of this guide is limited to heavier-than-air aircraft; the following Tracer Bullet refers to lighter-than-air aircraft.

Balloons and Airships

This Tracer Bullet focuses on balloons, airships, dirigibles, aerostats and blimps. A balloon is a vehicle whose flexible bag is inflated with a lighter-than-air gas, such as helium, so that it will rise and float in the atmosphere. Some sort of carrier for passengers can be attached to the bag. Only the altitude of free balloons can be controlled; their direction and speed depend on the wind. Airships, however, are equipped with some means of propelling and steering, so that controlled flight is possible. There are three types of airships: nonrigid, semirigid and rigid. Lighter-than-air vehicles get their lift from "aerostatic forces," rather than from aerodynamic forces that support a heavier-than-air aircraft. A balloon or airship's lift is derived from its buoyancy, which comes from the difference between the density of the atmosphere and that of the lifting gas that fills the aircraft.

These new publications are free and may be obtained by writing to the Science, Technology and Business Division, Library of Congress, Washington, DC 20540-4750, or by telephoning (202) 707-5664. A list is available of many other Tracer Bullets on timely subjects in science and technology.

For those with Internet access, all Tracer Bullets published from 1989 until several years ago, as well as selected older Tracer Bullets, can be accessed at **memory.loc.gov/sctb**. The three items announced here will be added to the database soon. ◆

News from the Law Library

Partnership with Inter-American Development Bank

By JANICE HYDE

The Law Library is working with the Inter-American Development Bank (IDB) to plan for the implementation of the GLIN-Americas initiative.

Announced at the Summit of the Americas held by the Inter-American Development Bank (IDB) in Quebec, Canada, in April, the GLIN-Americas initiative includes support for a hemispheric network of legislative information that would expand membership in the Law Library's Global Legal Information Network (GLIN) to include all IDB member countries in the Western Hemisphere by the end of 2003.

The published proceedings from the meeting notes that parliaments must deal with complex issues, and "in these circumstances, legislators require timely access to specialized knowledge that is not always available at the individual country level." The goal of GLIN is to link legislatures of the world together in an exchange of legal information to ensure access to a comprehensive database of relevant legal information.

Through a program of technical cooperation, the IDB has already sponsored GLIN participation for the MERCOSUR ("southern market") countries of Argentina, Brazil, Paraguay and Uruguay. This program enabled the legislatures of the countries to exchange legal information among themselves as well as with other GLIN member nations around the world. One of these countries, Uruguay, earned a "GLIN Model Station" award in 1998 for exemplary performance and continues to play a leading role in the region by offering training and assistance.

The new initiative calls for three subregional components: the Central American parliaments will be incorporated in the network beginning later this year; the Caribbean legislatures will be the focus of efforts beginning early in 2002; and, starting late in 2002, the legislatures of the Andean countries will be linked to GLIN. By concentrating on subregions, the IDB aims to promote dialogue and cooperation among neighboring nations that have the need for extensive interactions.

Through the GLIN-Americas initiative (the aggregate of the subregional efforts), the IDB will provide financial support for training and equipment for the parliaments to participate in GLIN, thus strengthening the infrastructure and human capital of the legislatures in the hemisphere. Parliamentary officials will learn about modern legislative information technologies as well as how to effectively organize and manage legislative information as a result of the GLIN-Americas program. The IDB notes that access to comparative legislation made possible through GLIN will have an impact on the development of legislation at the national, subregional and global levels.

There are currently 16 contributing members of GLIN. The GLIN-Americas initiative will contribute significantly to the Law Library's goal of 40 contributing nations by 2004. ◆

Ms. Hyde is program officer for the Law Library.

American Association of Law Libraries 2001 Conference

By MARIE-LOUISE BERNAL

Law Librarian Rubens Medina headed the delegation of the Law Library, which attended the 94th Annual Meeting and Conference of the American Association of Law Libraries (AALL) in Minneapolis on July 14-19. Because of Minnesota's record heat wave, attendees took full advantage of the city's 5-mile system of skyways, built mainly to protect people from the cold.

Annual attendance at the AALL meeting enables the Law Library to share its experiences with colleagues from around the nation and the world. Following a tradition of several years, the Law Library kicked off the Annual Meeting with a reception, sponsored by the Friends of the Law Library of Congress, on the Marquette Hotel's 50th floor. The venue provided a spectacular panoramic view of the city as the participants enjoyed meeting their colleagues. In his welcome remarks, Mr. Medina offered to share the Law Library's expertise with other institutions and outlined possible areas of cooperation in information technology. He also told of opportunities for internships and scholarships for national and international professionals.

AALL President Robert L. Oakley chose "New Realities—New Roles" as the theme for the 2001 conference. Educational programs were offered to help members cope with the challenges of the information age and learn about the latest trends in law librarianship as well as the many new opportunities and challenges that have emerged.

Professor Oakley challenged his colleagues to be proactive. "Information is our business, and information is the center of the new economy. Since the law will play a central role in the development of the new economy, law librarians who are innovative, thoughtful and somewhat entrepreneurial will be positioned to play a significant role in reinventing both library and legal services."

During a session focusing on "New Realities for Developing Global Collections: New Approaches and Cooperative Projects," Mr. Medina presented a paper describing how the Law Library's electronic initiative GLIN, the Global Legal Information Network (**www.loc.gov/glin**), in collaboration with foreign governments, captures authentic legal texts at their source and makes them available in electronic format. The panel was coordinated by Jules Winterton, director of the Library of the Institute of Advanced Legal Studies in London, and moderated by Marci Hoffman, foreign and international law librarian at the Georgetown University Law Center Library.

Christa McClure of the General Counsel's Office spoke on how to conduct research in German law on a panel presentation focusing on "The New Reality of a United Germany: German Legal Sources and Research Strategies." ◆

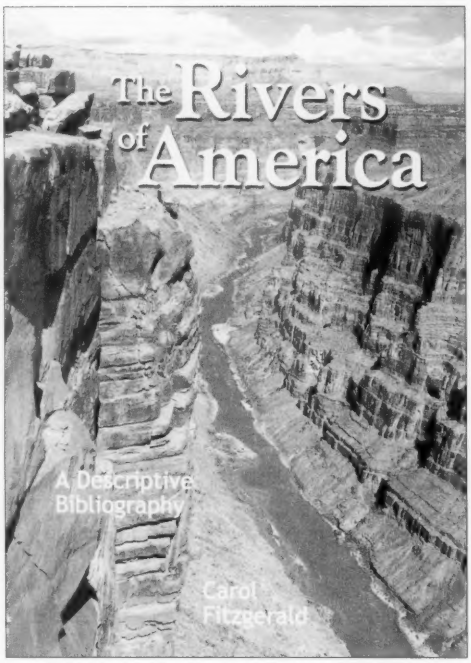
Ms. Bernal is special assistant to the Law Librarian.

News from the Center for the Book

'Rivers of America' Bibliography Published

The Center for the Book has co-published a major new reference work about the "Rivers of America" book series.

The Rivers of America: A Descriptive Bibliography by Carol Fitzgerald is a comprehensive description of the 65-title series (1937-1974). The two-volume work is published by Oak Knoll Press and the Center for the Book in the Library of Congress.



Carol Fitzgerald's new bibliography of the 65-book "Rivers of America" series; *Kennebec* (1937) and *The American* (1974) were the first and last volumes in the series.

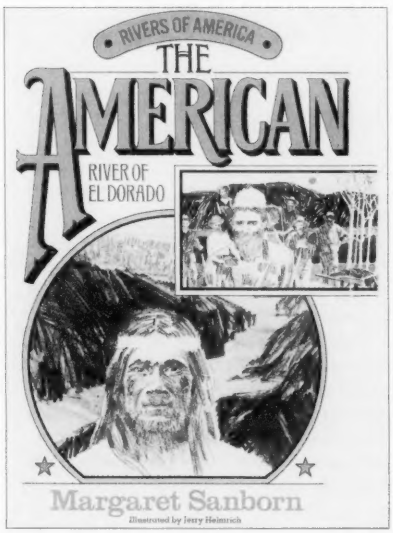
In this authoritative and illustrated 1,020-page reference work, collector and bibliographer Carol Fitzgerald presents complete bibliographical descriptions of the nearly 400 printings of the 65 titles in the series and biographies of all of its 60 authors, 53 illustrators and eight editors.

"Carol Fitzgerald helped the Center for the Book and the American Folklife Center organize our 1997 celebration of the 60th anniversary of the *Rivers of America* series, and it's a pleasure to assist in the publication of this significant historical work," said Center for the Book Director John Y. Cole. "Carol's admirable achievement accurately and fully captures the unique nature of this remarkable series of books—which today is known for its excellent writers and illustrators and its intense and relatively early concern for the importance of regional and local history."

Conceived by Canadian-born poet, author and historian Constance Lindsay Skinner (1877-1939), the "Rivers of America" series began with *Kennebec: Cradle of Americans* (1937) by Robert P. Tristam Coffin and concluded with *The American: River of El Dorado* (1974) by Margaret Sanborn, who participated in the Center for the Book's 1997 conference. The series was published by Farrar & Rinehart and its corporate successors: Rinehart & Co. (1946-1960) and Holt, Rinehart and Winston (1960-1974).

The Library of Congress celebration, held on April 9-10, 1997, brought together at the Library 11 "Rivers of America" authors, illustrators and editors (see *Information Bulletin*, June 9, 1997). Several other authors and illustrators sent contributions or greetings, but were unable to attend.

In his preface to the Oak Knoll volumes, Mr. Cole recalled that "listening to the stories of the authors and illustrators of the Rivers books at the 1997 meeting was inspiring." Moreover, the gathering itself "was a major accomplishment for all concerned, including the participants, considering that this unique series had been launched 60 years earlier."



The meeting was supported in part through a contribution to the Center for the Book from Henry Holt and Co. Inc., made "in memory of the major role played by Henry Holt in the genesis of the original series."

The Rivers of America: A Descriptive Bibliography is available for $125 from Oak Knoll Press, 310 Delaware St., New Castle, DE 19720; telephone (302) 328-7232; toll-free (800) 996-2556; fax (302) 328-7274. It can be ordered online at **www.oakknoll.com/pressrel/rivers.html**.

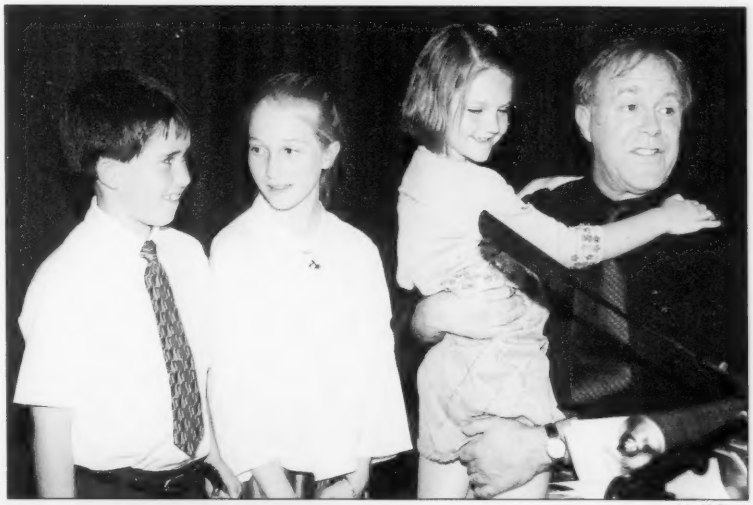
2001 "River of Words" Ceremony Held at the Library

The sixth annual awards ceremony for the winners and finalists of the "River of Words" environmental poetry and art contest took place in the Library's Mumford Room on April 28. Robert Hass, U.S. Poet Laureate 1995-97, moderated the program, encouraging the winning young artists to talk about their work and the young poets to read their poems.

The National Poetry Grand Prizes were awarded to: Travis Baker, age 7, Kennesaw, Ga.; Elsinore Smidth, age 11, Mill Valley, Calif.; Amanda Miller-Hudson, age 15, Vicksburg, Miss.; and Zachary England, age 17, Salt Lake City, Utah. Winners of the National Art Grand Prizes were: Shannon O'Keefe, age 7, Kennesaw, Ga.; Jamie Lyn Pase, age 9, Baltimore, Md.; Philip Cortese, age 14, Lafayette, La.; and Crystal Love, age 17, Decatur, Ga. The International Grand Prize (Art) went to Valeriy Polushkin, age 12, Zhtyomyr, Ukraine. Other awardees were Christian Jordan, age 8, Mill Valley, Calif. (Shasta Bioregion Prize); Alexandra Petri, age 12, Washington, D.C. (Anacostia Watershed Prize); and Peter Gavin, Kentfield, Calif. (Teacher of the Year).

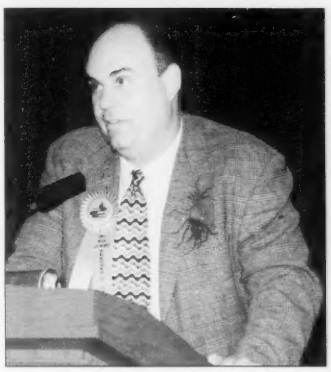
On May 1 at the Library, River of Words, the Anacostia Watershed Society and the Center for the Book sponsored a hands-on environmental and arts education workshop for educators.

Founded in 1995, River of Words is an international poetry and art program created to promote literacy and environmental stewardship. The environmental poetry and art contest, cosponsored by River of Words and the Center for the Book, grows in popularity each year. Seven state centers for the book plus the District of Columbia Center for the Book are participating at the state level: Arizona, California, Colorado, Nebraska, Nevada, Utah and Wyoming. The deadline for each year's contest is Feb. 15. For more information, contact River of Words, P.O. Box 4000-J, Berkeley, CA 94704, phone: (510) 548-POEM, email: info@riverofwords.org; or Web site: www.riverofwords.org. ◆



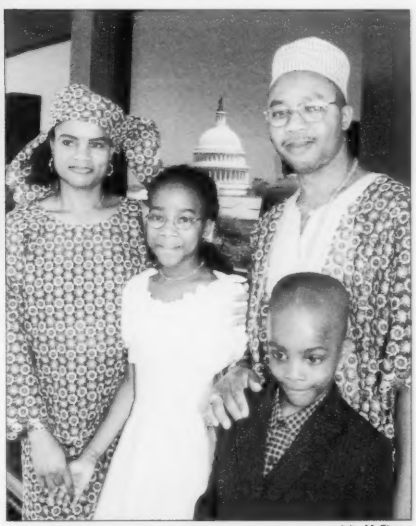
John McShane

Robert Hass with three young 2001 River of Words winners: Travis Baker, age 7; Elsinore Smidth, age 11; and Shannon O'Keefe, age 7



John McShane

Peter Gavin (clockwise from above) of Kentfield, Calif., accepts the 2001 River of Words Teacher award; poetry finalist Christine Mbula of Silver Spring, Md., with her family; "Earthina" (a.k.a. Petey Giroux, River of Words coordinator for the state of Georgia) reminds the audience the importance of keeping the earth clean; Chris Citron (coordinator of the Colorado Center for the Book, Mr. Hass, and River of Words co-founder Pamela Michael.



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